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He shows, indeed, how long was the

struggle before the remains of a rude nature-worship could be effaced from the minds of men; and how many of the pagan ceremonies long survived in the rustic superstitions of the peasantry—in the bonfires and May-day games, the mummings and maskings of Christmas, and the revelry of the harvest-feast. It is more important to notice the change from the monastic system under which the country was converted to the parochial organisation by which English society was to be penetrated. This part of the history is worked out with great skill. The three classes of churches which we find noted in the laws mark so many stages in the religious annexation of the country. The great "minster" recalls the time when the monks went forth as missionaries over the face of the land. The manorial church is part of the system under which the private lords set up that ecclesiastical system which, in course of time, has transformed the township into the parish. This system was nearly complete about the beginning of the ninth century; but the growing demands of the people soon led to the building of a great number of churches or chapels of ease of a subsidiary class to supplement the main parochial organisation.

Mr. Green is very successful in his treatment of the development of the royal power as the small tribal kingdoms disappeared, and as the class of nobles by blood was superseded by the rich and rapidly increasing body of thanes or nobles by service. The causes of the ultimate predominance of Wessex over the Midland and Northern kingdoms are clearly explained, as well as the difficulties which prevented the existence of a really national sovereignty before the days of Dunstan. "The effort after such a sovereignty had hardly begun when it was suddenly broken by the coming of the Danes." And this was the beginning of a savage strife that was to last till the eve of the Norman Conquest. The life of the pirates in their Northern home is described in the vivid and picturesque style which might be expected from the author of *The Making of England*. Perhaps too much reliance is placed on the Sagas in Snorro's romantic history; and we must regret that the *Corpus Poeticum Boreale* had not appeared in time to illuminate the details of the history. It would have removed at any rate several difficulties in the account of the sons of Harold the Fair-haired. Mr. Green appears to have doubted whether Hakon the Good was the foster-son of the great Æthelstan, or of the Danish king whom Alfred conquered and to whom the same name was given on his baptism; and he follows Adam of Bremen in rejecting the notion that the king who was slain at York in 954 was the brave and unfortunate Eric of the Bloody Axe, the husband of the famous witch Gundhild, surnamed "the Northern Jezebel." There seems, however, to be little doubt, when one reads the Dirges of Eric and Hakon with the commentaries of their latest editors, that the older tradition should in each case have been accepted.

After an interesting chapter on "the making of the Dane law," in which the author has traced with great skill and industry the abiding influences of the Danish settlement, he passes to the reign of Alfred,

for which Asser's work is accepted as the main authority. An important passage is devoted to showing how the standing army was developed out of the class of "thanes," which about this time received a very wide extension; and good reasons are given for the belief that at this point in our history the class of small freeholders independent of a territorial lord was almost completely extinguished. In the long conflict with the Danes the English had not only lost their ancient freedom, but had sunk into the most degraded ignorance, till the good king "sought in Mercia for the learning that Wessex had lost," and called the whole nation again to the knowledge which it had totally abandoned. English poetry, as the historian shows, had long before attained to a vigorous excellence. It is enough to mention the Miltonic stateliness of Cædmon, the grandeur of the Song of Beowulf, and the noble lyrics of Cynewulf preserved in the precious "Exeter Book." But Alfred, as we are here told, "changed the whole front of English literature;" and a national prose literature "sprang suddenly into existence," which at that time was without an equal or a rival in the Western world. We owe to Alfred the existence of our national chronicle in its present form, and with it our history "became the heritage of the English people:" it served to put an end to the minor provincial annals in the Northumbrian and Mercian kingdoms "and to help on the progress of national unity by reflecting everywhere the same national consciousness." Mr. Green has shown how every power in Alfred's mind was bent towards the restoration of his wasted kingdom, and how his capacity for inspiring trust and love "drew the hearts of Englishmen to a common centre." The King desired above all things to leave a remembrance of himself in good works.

"His aim has been more than fulfilled. His memory has come down to us with a living distinctness through the mists of exaggeration and legend which time gathered round it. The instinct of the people has clung to him with a singular affection. The love which he won a thousand years ago has lingered round his name from that day to this."

The chapter dealing with the House of Alfred is distinguished by a learned and original essay on the beginnings of the English shires, which are attributed, after a cogent argument, to the customs of that oldest Wessex which lay between the Southampton Water and the great Forest of Selwood. Our system of county government began to exist, on this theory, even before Somerset and Dorset had begun to attain that "rude unity" which had already given importance to Wilton and Southampton as the centres of the oldest shires.

The last of the finished chapters is devoted to the relations between Wessex and the Danelaw after the great fight at Brunanburh, "such a battle," as the gleeman sang, "as had never been seen by the English since from the east Engle and Saxon over the broad sea sought Britain." The story of St. Dunstan is told so as to give us a bright view of the life of Englishmen in the west "at a time when history hides it from us beneath the weary detail of wars with the Danes." Dunstan's childhood was passed on his father's estate at the foot of Glastonbury Tor, not far from

the island-fort of Athelney where Alfred had paused to recover strength for his battle with the pagans of the Northern Sea. We are told of his happy youth, his love for a noble lady, his devotion to art and learning; "we see him followed by a train of pupils, busy with literature, harping, painting, and designing." The jealousy of the King, with whom his youth had been spent, involved him in apparent ruin, when an accident suddenly restored him to power.

"A red deer which Eadmund was chasing over Mendip dashed down the Cheddar cliffs, and the King only checked his horse on the brink of the ravine. In the bitterness of anticipated death he had repented of his injustice to Dunstan; and on his return from the chase the young priest was summoned to his presence. 'Saddle your horse,' said Eadmund, 'and ride with me!' The royal train swept over the marshes to Dunstan's home, and greeting him with the kiss of peace, the King seated him in the abbot's chair as Abbot of Glastonbury."

It is from this time that, in the words of our historian, we must date the rise of the second English literature, which bears the stamp of Wessex, as the first had borne the stamp of Northumbria. Mr. Green's completed work ends with the scene at Glastonbury when news came in November, in the year 955, that the Abbot's friend, King Eadred, lay dying in his palace at Frome. The King wished to see once more the treasure that was stored in the Abbey:

"but while the heavy wains were still toiling along the Somersetshire lanes the death-howl of the women about the Court told the Abbot that the friend he loved was dead; he found the corpse already forsaken, for the Thegns of the Court had hurried to the presence of the new King, and Dunstan was left alone to carry Eadred to his grave beside Eadmund at Glastonbury."

CHARLES I. ELTON.

Egypt after the War. By Villiers Stuart of Dromana, M.P. (John Murray.)

MR. VILLIERS STUART'S important, impartial, and authoritative book is published not a day too soon, and, fortunately, not a day too late. *Egypt after the War* is the very guide which we are all wanting to enable us to take a just view of the Anglo-Egyptian situation. It tells us precisely what we require to know about the social and financial position of the country. It bares every sore and scar of the administrative system. It goes searchingly into the momentous question of the indebtedness of the fellaheen. It takes us into the provincial court-house, the Government prison, the sugar factory, the cotton factory, the oil mill, the rice mill, the luxurious home of the Christian usurer, and the miserable mud-hut of the bankrupt peasant. Of the wrongs and sufferings of that unhappy peasant Mr. Villiers Stuart draws a heartrending picture. Between the tax-collector and the money-lender, he literally bleeds to death. Some of the burdens imposed upon him are peculiarly exasperating. The date-tax, for instance, would be a legitimate source of State revenue if levied only upon the fruit-bearing trees and in proportion to their produce; but the young palms, which have six years to grow before they yield a date, and the male palms which never bear at all, must be paid for as heavily as the best.

In Upper Egypt, again, where he can find desert-salt in abundance, the fellah is nevertheless compelled to pay the Government salt-tax for every member of his family, down to the infant in arms. In other places, where desert-salt is not to be had, the Government-salt is either withheld or delivered in half-quantities, though the full amount of tax is rigidly exacted. The sheep-tax is so high as to be almost prohibitive, many small cultivators being unable to keep the sheep for the feeding of which they have sufficient refuse-produce. As an example of how local taxation is super-added to general taxation, Mr. Villiers Stuart adduces the case of a town called Benha-el-Assa, in the Delta, where the river-traffic is actually saddled with a toll for liberty of passage under a railway bridge which spans the Nile at this point. As for the usurers,

"they are at this moment extorting three, four, and five per cent. per month of four weeks for sums owing or claimed—i.e., from thirty-nine to sixty-five per cent. per annum. They have woven around the fellaheen a tangled network of debt which no Colenso could unravel—the moderate sum originally advanced, compound interest at exorbitant rates, sums advanced successively since, with their interests, the reckoning further complicated by sums paid on account, no receipts being given" (p. 57).

The final result being that the money-lender goes on adding house to house and field to field, till he has absorbed all the land of the neighbourhood in which he lives. In numerous districts visited by Mr. Villiers Stuart the foreign usurer had become a wealthy landowner, while not one of the natives had more than a few acres left. The time, in short, cannot, in his opinion, be far distant when every peasant proprietor will be reduced to the position of a labourer on the Greek's all-devouring estate. And these, it must be remembered, are not the superficial notes of a merely casual tourist. Mr. Villiers Stuart's acquaintance with Egypt extends over a period of nearly thirty years; and it was in virtue of that experience, and "in order to obtain for those on whom devolved the task of reconstruction in that country trustworthy information on a variety of points," that he was last year commissioned by the British Government to undertake that tour of official inspection the results of which are recorded in the present volume. Of the thoroughness with which he performed his work there can be no second opinion. He traversed the Delta literally in all directions, visiting the towns and villages, interrogating the notables, interviewing the peasants in their own homes, enquiring into popular grievances, and ascertaining the general temper of the agricultural classes towards Arabi, the Khedive, and the English. The evidence thus carefully collected was embodied, it will be remembered, in those admirable official Reports (Egypt: No. 7, 1883) for which Mr. Villiers Stuart last summer received the thanks of Her Majesty's Government, and which were quoted by Lord Dufferin in his celebrated despatch. Parliamentary papers, however, are not generally attractive; and to most of Mr. Villiers Stuart's readers the facts which he relates in *Egypt after the War*, with their incidents of local colour, of humour, and of pathos, will be as fresh as if his previous Reports had never been published.

Want of space forbids me to do more than

refer those who are interested in the fortunes and misfortunes of Egypt to various other important points in Mr. Villiers Stuart's narrative. For instance, to his description of the forced-labour system, as he saw it—as I have myself seen it—in actual operation, and to his excellent suggestions for its better regulation; to his account of the existing abuses of the conscription-system, and of the universal dishonesty of the official classes; to his evidence in regard of the dangerous antagonism which everywhere subsists between Arab and Copt; to his frank and far-sighted opinions upon the necessity for a prolonged military occupation and a vigorous, though temporary, substitution of English for native government; lastly to his very remarkable and somewhat startling estimate of the character of the Egyptian peasantry. "It is too readily taken for granted," says Mr. Villiers Stuart,

"that the fellahs are so docile and unresisting that no revolt need be apprehended. Speaking, however, not from an experience of a few months, but from an acquaintance with them extending over more than a quarter of a century, I assert that there is a latent tiger in their composition ready to come to the surface when some agitator may touch the right key" (chap. xxxiv., p. 341).

Mr. Villiers Stuart need not cite four thousand years of history in support of the justice of his views. The Alexandria massacre is yet fresh in the public memory; to say nothing of isolated, and still more striking, cases of unprovoked barbarity. It ought not to be forgotten that a European family was deliberately crushed to death under the wheels of a locomotive at one of the provincial railway stations in Lower Egypt, and that this was but one incident among many.

The ninth chapter of *Egypt after the War* is devoted to the battle of Tel-el-Kebir, of which Mr. Villiers Stuart gives a succinct and spirited account, illustrated with sketches and sections of the trenches, and with a capital plan of the field, showing the lines of earthworks, and the relative position of the Egyptian camp, the English forces, and the Sweetwater Canal.

Chap. viii. contains an interesting description of the site of Pithom (Tel-el-Maskoutah), which the author visited during the course of M. Naville's excavations in February 1883. It is strange that Mr. Villiers Stuart should have something to tell *à propos* of this ancient Biblical "treasure-city" which is new to myself, and, I presume, to my co-secretary, Mr. R. Stuart Poole; but the following curious details do not, to my knowledge, occur in any other description of these remarkable ruins that has hitherto been published.

"Among the articles which I saw in the store-chambers was a beautifully made bronze brazier for holding fire; soon after its discovery, however, it fell to pieces from the action of the air. In one of the chambers near the river, M. Naville showed me an immense collection of bones of various quadrupeds, birds, and even fish; they were fragile from age, and we could not account for their presence. I saw also, in another chamber close by, masses of a species of gum or resin; the mark of the sacks in which it had been contained was still stamped on the outside, although the sacks themselves had long since fallen to dust. I took some of this away

with me, and, on setting fire to it, found that it burned with a strong aromatic perfume. It had, in fact, been frankincense, and was, no doubt, stored there for the use of the temple. . . . As we looked down from the desert-level upon the structures now laid bare, we were reminded of Pompeii. Beneath our eyes, like cells in a honeycomb, lay the chambers built by the contemporaries of Moses for Rameses and his successor. It was a spectacle the interest of which it is not easy to exaggerate, and it was a most encouraging augury of the future success of the Egypt Exploration Society" (chap. viii., p. 83).

As regards the bone problem, it is to be remembered that these Pharaonic "treasure-cities" were, in fact, frontier-forts especially constructed for the storage of provisions, booty, and munitions of war. This particular chamber, or cellar, may, therefore, have contained a stock of salted fish, flesh, and fowl. The odoriferous resin was probably tribute from the Somali country temporarily warehoused at Pithom, on its way to Bubastis or Tanis. The quantity would seem to be in excess of the needs of the tiny temple found by M. Naville in a corner of the great enclosure. It can scarcely be doubted that in these curious masses of ancient resin we behold an actual sample of that much-prized product of the land of Punt which figures so frequently in Egyptian inscriptions, and which has given rise to so much archaeological speculation.

Like all the works of this author, *Egypt after the War* is printed in large type upon excellent paper, and is abundantly illustrated. I do not think, however, that Mr. Villiers Stuart was well advised when, instead of issuing a second edition of *The Funeral Tent of an Egyptian Queen*, he embodied nearly the whole of that work in his present volume. The reproduction of so many familiar plates has the effect of making the whole book look like a reprint, while the interpolation of old matter adds enormously to the bulk and cost of the whole. Again, that which is new in *Egypt after the War* appeals to a class of readers whose tastes and sympathies are altogether distinct from the tastes and sympathies of those who exhausted the first edition of *The Funeral Tent of an Egyptian Queen*. Politicians are not generally archaeologists; and archaeologists are still more rarely politicians. Readers who are interested in the Egyptian question, and who will most appreciate the important facts brought to light by Mr. Villiers Stuart in the course of his official tour (the first of its kind ever made in modern Egypt), will care not at all for the leather canopy of Isi-em-kheb, or the identity of Khoo-en-Aten, or the revised texts of the tomb of Rames. All these, together with some new and curious observations made by Mr. Villiers Stuart at Gow-el-Gharbich and Sakkarah, would have been more acceptable, and more accessible, in a book by themselves. For information about the pyramid of Unas, Egyptologists will of course turn to Prof. Maspero's learned and exhaustive series of articles now in course of publication in the *Recueil des Travaux*; but Mr. Villiers Stuart's discovery of the remains of a funerary chapel built apparently of alabaster "in enormous blocks," such as those employed in the famous chapel of Khafra called "The Temple of the Sphinx," and his simultaneous discovery of ten large alabaster basins, "each measuring fifteen feet in cir-

cumference, and supported at their outer edges by twenty-four little pilasters, each of which was cupped at the top," are facts of real interest and value. The spot, described as "near a ruined pyramid in an isolated situation between Ghizeh and Aboosir," must be Zawyet-el-Aryan. The alabaster basins can hardly be anything but libation-tables of a new and composite design, no previous specimens of which have, I think, been discovered.

AMELIA B. EDWARDS.

English Comic Dramatists. Edited by Oswald Crawford. "Parchment Library." (Kegan Paul, Trench, & Co.)

THE fact that this little volume is entertaining without being unsatisfactory or tantalising speaks as ill for the structure of our English comedies as it speaks well for their wit. The ideal comedy should be one and indivisible. When we can take pleasure in a series of fragments, each introduced by the briefest possible account of the work to which it belongs, it is clear that these works must contain much irrelevant dialogue and episodic situation. In most cases, indeed, the ordinary reader has a fuller knowledge of the dramatic context than can be given in the introductory note, but his pleasure does not, as it should, depend on such knowledge. Comedy should be like a mosaic, in which each fragment acquires value and meaning from its relation to all the rest, and, when out of its setting, is a mere piece of gaudy enamel. Our comic dramatists have often been too careful of their material, and too careless of their design. They have worked in jewels instead of in enamel, and have produced not pictures, nor even patterns, but conglomerations of formless brilliancy. It is this defect which renders possible and tolerable such a selection as the present.

Mr. Crawford is rash enough to start with an exact definition of comedy. It is to "furnish cause for mocking but not ungenial laughter;" it is to deal with real life and not be clothed in "the glamour of romance;" it is to eschew "exaggeration and caricature" on pain of sinking into farce; and it is not to be "cynical and contemptuous" on pain of deepening into satire. A definition, this, to which no one will object who admits the wisdom of defining at all. But definition, the necessary preliminary of an argument, is by no means so necessary in introducing an anthology. Darwinism is finding its way into aesthetics, and we are beginning to recognise the impossibility of drawing hard-and-fast boundaries in the debatable border-lands of literary species. For purposes of exposition the impossible must be attempted, but Mr. Crawford's purpose is not expository. The sole result of his definition is to provoke cavil at a selection which is in itself judicious enough. If all that is cynical and contemptuous is to be excluded as satire, why include the grim sarcasms upon human nature embodied in Sir Epicure Mammon and the courtiers of Volpone? If we are to distinguish exactly between comedy and farce, how can we admit the humours of Bessus from "A King and no King," or the scents of the terrified servants from Addison's "Drummer"? Can "The Beggar's Opera" rank as pure comedy any more than "H.M.S. Pinafore" or

"Iolanthe"? And if the laughter called forth by comedy is to be "not ungenial," how can we include anything from the saturnalia of cynicism which bears the names of Wycherley and Congreve?—names which in this respect, at least, must be bracketed, in spite of Mr. Swinburne's protest. A selection of English comedy with these writers unrepresented would be glaringly incomplete; but why adopt a definition which ought to exclude them? His definition apart, Mr. Crawford has dealt judiciously with his embarrassment of riches. A scene from Massinger might perhaps have replaced one of the three from Ben Jonson, Colley Cibber might have been shortened to make room for a passage from Steele, and Cumberland scarcely deserves a place in a selection from which Macklin is omitted. Any other faults one might find rest on mere differences of personal taste, and are not worth dwelling upon.

Mr. Crawford's critical remarks are sometimes so suggestive as to make one regret their extreme conciseness. A fuller contrast between the comedy of types and the comedy of individuals would have been especially welcome, as this selection amply illustrates it. As we pass from Falstaff to Sir Epicure Mammon, from the Foibles, Frails, and Froths of Congreve to Honeywood, Miss Richland, and Mr. Hardcastle, we feel strongly the superiority, for us Teutons at any rate, of the comedy of men over the comedy of masks. Lessing, who discusses at great length the tendency of comedy, as compared with tragedy, to deal in personifications rather than characters, does not recognise the distinction of schools within the sphere of comedy itself. The tendency he notes is, indeed, unquestionable. Comedy deals with physiology rather than pathology, with normal rather than abnormal conditions. When it touches on the morbid, it confines itself to those developmental diseases which all flesh is heir to. Hence its characters are apt to be generalisations rather than individual studies. This tendency, however, is to be struggled against, not elevated into a principle. The typical character—the allegorical figure of avarice, or envy, or jealousy, or hypocrisy—gravitates towards farce, and often towards grotesque and cruel farce. An abstract presentation of a human passion, even of one in itself noble, awakens the lurking cynic in our composition. A man all love or ambition, even a woman all charity or chastity, tends to show the pettiness of human nature at its noblest. Only when the passion is rooted in a conceivable, credible, many-sided human organism does it become sympathetic. Again, the comedy of types is apt to lose all relation to nature, and to exist, like the Indian art denounced by Mr. Ruskin, as a thing apart, revolving endlessly on its own axis, interpreting nothing but worn-out conventions, revealing nothing but the cleverness of its manufacturers. Such is the comedy of Congreve. His figures are mere masks, not even of universal-human characteristics, but of artificial vices. His world of self-conscious wits is if possible more painful than the American novelist's world of self-conscious psychologists. How refreshing to pass from it, through the reviving naturalism of Farquhar, to the genial humanity of Goldsmith.

In such a collection as "The Parchment

Series," absolute correctness of typography should be held essential. In this volume there are, unfortunately, several errors of the press. For example, one sentence in the Introduction is quite unintelligible, and in the scene from "The Alchemist," "through" is printed for "thorough," to the ruin of the blank verse. Nor is the elegance of Mr. Crawford's English always in keeping with that of the dress in which it appears. "Typist" and "dialoguist" are pieces of half-American slang, which lead by necessary sequence to "playist" and "knowist." Nor can the following sentence be called happy:—

"When all is done that wit and epigram can do, no way at all hardly is made with the comedy unless all these intellectual fireworks are homogeneous to the play, promote its plot, or set forth its purpose."

So true a thought was worthy of more careful expression. WILLIAM ARCHER.

The Life and Times of Jesus the Messiah. By Alfred Edersheim. (Longmans.)

THIS book differs from its English predecessors in several important particulars. In the first place, although written in a popular style, it is saturated throughout with the higher erudition of its subject, which Dr. Edersheim has striven, not without success, to bring down to the level of ordinary comprehension. Further, the author has neither been content, nor compelled by stress of ignorance, to derive this special knowledge from the published works of English and foreign experts. He is himself profoundly acquainted with the entire store of Jewish Rabbinical literature. He quotes and refers to Talmud and Midrashim, as one to whom every page and line of those famous repertoires of Jewish lore are as familiar as the alphabet. But, although he starts with these unusual qualifications for the work of "presenting the life and teaching of Christ in all its surroundings of place, society, popular life, and intellectual or religious development," the author has not grudged the labour demanded for the examination of all the principal, and of many obscure, German, French, Italian, and English writers who have contributed anything to the discussion of the momentous problems connected with the *origines* of Christianity. We are not, therefore, surprised to learn that, as he states in his Preface, he has spent over his book "seven years of continual and earnest labour," or—as, with a native touch of that Masoretic fondness for minute calculation traces of which are discernible in his work, he declared to the writer of this notice—"more than twelve thousand hours."

To say that Dr. Edersheim's standpoint is orthodox might raise in some minds a prejudice against the result of his arduous labours. We shall, therefore, be doing him mere justice in setting before our readers his own account of the dominant idea of his work. Deprecating at the outset the assumption of any pretence on his part to write a life the materials of which do not exist, he proceeds in the next place to disavow "any predetermined dogmatic standpoint." "I wished," he says,

"to write, not for a definite purpose, be it even that of the defence of the faith, but rather to let that purpose grow out of the book as would be pointed out by the course of independent

study, in which arguments on both sides should be impartially weighed, and facts ascertained. In this manner I hoped best to attain what must be the first object in all research, but especially in such as the present—to ascertain, so far as we can, the truth, irrespective of consequences."

To most Christians, in default of special historical study of what may be called the *milieu* of the Gospel story, the chief actors therein stand out in a kind of heroic or superhuman isolation against the dim background of a little-known contemporary world. Their severance from the flow of the common life that constituted their real environment is ideally absolute. We do not say that the Gospels, rightly understood, justify this impression. The impression prevails because the Gospels are misunderstood. Dr. Edersheim's work will undoubtedly do much towards the diffusion of correct conceptions about those conditions of Jewish life and thought which determined the outward form and manner of the teaching of Christ; and in achieving this it will also furnish, as he desires, a vindication and illustration of the Gospel narratives, as presenting "a real historical scene" in a form wholly characteristic of the times. All English readers may now know what hitherto has been too much the *peculium* of a select body of scholars. They may become acquainted with "the leading personages in Church and State in Palestine at that time, their views, teaching, pursuits, and aims, the state of parties, the character of popular opinion, the proverbs, the customs, the daily life of the country." And not only this,

"they can, in imagination, enter their dwellings, associate with them in familiar intercourse, or follow them to the Temple, the Synagogue, the Academy, or to the marketplace and the workshop. . . . They may know what clothes they wore, what dishes they ate, what wines they drank, what they produced, and what they imported: nay, the cost of every article of their dress or food, the price of houses and of living—in short, every detail that can give vividness to a picture of life."

It is hardly necessary to add—it will have already been inferred—that the author by no means ignores the question of questions, with which, in fact, every writer claiming serious attention in this subject is bound to grapple. He is especially careful to consider the arguments advanced by supporters of the so-called "mythical" theory; and he labours, often with striking effect, to establish the thesis underlying his own work, which, shortly stated, is this—that, while the forms of thought and speech, the theological dialect of the day, were the same for Christ as for the Rabbis, the inner spirit and entire tendency of His doctrine were absolutely antithetical to those of the Synagogue.

Little space remains for points of detail. We have noticed a great want of uniformity in the transliteration of Hebrew terms; occasionally, also, an interpretation or an etymology such as would approve itself to a mind whose Hebrew scholarship was rather of a Rabbinical than of the newer philological type. Sometimes questions of Old Testament criticism are glanced at in a manner not wholly satisfactory. Here and there the English halts; and isolated examples of chro-

nological inaccuracies are not entirely absent. But these *maculae* are incidental, not pervading. None is of such importance as to affect the substantial value of the work considered as a whole.

C. J. BALL.

Life and Letters of William Ballantyne Hodgson.
Edited by Prof. J. M. D. Meiklejohn.
(Edinburgh: David Douglas.)

This work will not be considered quite satisfactory by persons who knew, and even by persons who knew much of, the late Dr. Hodgson, of Edinburgh. Prof. Meiklejohn is enthusiastic, indeed, even to provincialism of style, as when, in his Preface, he laments his inability to

"reproduce for the public the earnest and intense presence, the quick thought, the steady judgment, the powerful eye that flashed at sense of smallest wrong; the clear, vivid, and firmly knit speech; the argument that seemed to develop itself as by an innate necessity, the glowing eloquence that caught fire as it went on, and kindled fire in the listeners."

But he has not fulfilled his own desire "to build up an intellectual portrait in mosaic of the man from his letters at different periods." There is, in fact, no life-like sketch of Dr. Hodgson in this volume except a representation of him as teaching his class of political economy in Edinburgh by Mr. Eric Robertson, the warm colouring of which is due to a student's pardonable enthusiasm. The impression of Dr. Hodgson that is too likely to be carried away by people who make his acquaintance for the first time through the medium of Prof. Meiklejohn's biography will be that he was a restless and indeed rather self-conscious and priggish man, who was perpetually writing letters on the ephemeral subjects of the day, lecturing his friends, and endeavouring to say smart things. This is not the Dr. Hodgson of fact, the active educationist of Manchester and Liverpool, much less the kind host of Bonaly Tower.

Prof. Meiklejohn's biographical method is, in truth, far from good. His book is built up too much on what is known in naval architecture as the compartment principle. Thus, instead of associating a number of Dr. Hodgson's letters with different periods of his life, he reserves them for special chapters having such imposing titles as "Religion," "Politics," "Education," "The Encourager," and "Glimpses of Places, Books, Friends, and Acquaintances." Letters, dealing necessarily with matters of controversy, may be interesting as showing the mental growth of the writer of them; but, when they are printed under separate headings, they invite judgment on their positive as distinguished from their relative value. Many letters here given by Prof. Meiklejohn will not stand such criticism. It may be doubted if much good can be done at this time by letting the world know that Dr. Hodgson wrote,

"We all suffer for others' transgressions as well as for our own. This is the inevitable condition of society, form or change it how you may. . . . It is sad to see the same blunders committed everywhere without profiting from distant example, and to think that improvement seems attainable only after blunders have been exhausted. . . . If Christ were to revisit the earth and appear in Edinburgh streets, it is an inter-

esting question what he would set himself to do. . . . Capital milk, and oat-cakes, with a dash of whisky, were very acceptable."

Prof. Meiklejohn's last five chapters, embracing nearly two hundred pages, ought to have been confined within fifty; and the contents of these, in turn, might have been distributed over the narrative portion of the work. Prof. Meiklejohn tells us, further, far too little of the personal and domestic life of Dr. Hodgson. We learn next to nothing of his parents or of the family circle of his infancy, although a gloomy father and a quarrelsome sister appear, on his own showing, to have done their best to spoil his character. Of his life between leaving Edinburgh College and being appointed secretary to the Mechanics' Institute at Liverpool at the age of twenty-three, it is only said that it was divided between lecturing and editing; and that these "were confined chiefly to the county of Fife, where he made many useful and valuable friendships, which he retained throughout his life." He was much attached to his brother Thomas, who was lost in a shipwreck off the Farne Islands in 1843; he was twice married, and was an affectionate husband and father; and we learn from Prof. Meiklejohn that he befriended many unfortunate and struggling persons. Upon this aspect of Dr. Hodgson's life—the history of his heart, so to speak—his biographer is singularly, disappointingly reticent. Yet Dr. Hodgson was not, and did not pretend to be, a being so bright and good as to have led only what Prof. Meiklejohn would style an "intellectual" existence.

Dr. Hodgson was born in Edinburgh in 1815, and died of *angina pectoris* in Brussels in the autumn of 1880. At the time of his death he was Professor of Political Economy and Mercantile Law in the University of Edinburgh, and he was an enthusiastic exponent of what may be termed the Turgot Economics. But he gave the best of his life and thought to education. He was, in a sense, a martyr to it; for his death was at least hastened by hurrying to attend an educational conference in Belgium. By far the most readable chapters of Prof. Meiklejohn's book are those which tell of Dr. Hodgson's teaching, and still more of his organising work, as an educationist in Liverpool and Manchester. He was, in the first instance, as has been already noticed, appointed secretary to the Liverpool Mechanics' Institute in 1839. Having been eminently successful as secretary, he was, in 1844, appointed principal of the Institute. It was in this position, and in the office which he subsequently held, of principal of Chorlton High School, in one of the suburbs of Manchester, that he showed his great powers of organising and managing large schools. His views on education, which were associated with the phrenology he had learned and lectured on earlier in life, were not original, but he showed much enthusiasm in applying them. In 1851 he left Manchester and spent a rather wandering life for some years. Such of the letters he wrote at this time indicate quick-wittedness and capacity for intense absorption in the interests of the moment rather than reflectiveness, although some of the observations he made in Paris at the time of the *coup d'état* are not devoid of

sagacity. In 1858, Dr. Hodgson came to London as assistant to the Royal Commission appointed to enquire into the state of Primary Education in England, and found his work thoroughly congenial. In 1871 he was elected to the Chair of Political Economy in Edinburgh; and three years later removed finally to Bonaly Tower, which had been previously occupied by Jeffrey's friend, Lord Cockburn.

Dr. Hodgson came across some of the more eminent of his contemporaries apparently when he visited London rather than when he lived in it; his accounts of his meetings with such are fair examples of bright reporting of the personal kind. In 1854, he thus describes a visit to Carlyle:

"Mr. C. had been asleep on the sofa, tired with a journey from Lord Ashburton's. Tea and rather indifferent miscellaneous talk, with strong denunciations of the Glass Palace, and many things beside. He and I then smoked two pipes each in the little garden behind, enclosed by high walls. He talked much and strikingly about silence, and the duty of doing, not writing and speaking, of needlewomen and incapacity, and the Corn Laws, &c., &c. . . . He is an unsatisfactory man. Walked home all the way, cold night, to bed at one."

If Prof. Meiklejohn had given a little more of this kind of thing, and a little less about education, politics, and religion, his biography would have been much more enjoyable, and would have been more appreciated by the friends and admirers of Dr. Hodgson.

WILLIAM WALLACE.

NEW NOVELS.

Hester. By Mrs. Oliphant. In 3 vols. (Macmillan.)

Sweet Mace. By Geo. Manville Fenn. In 3 vols. (Chapman & Hall.)

A Late Remorse. By Frank Lee Benedict. In 3 vols. (White.)

The Philosopher's Pendulum, and other Stories. By Rudolph Lindau. (Blackwood.)

Sister Clarice. By Mrs. C. Hunter Hodgson. (Griffith & Farran.)

Aleriel; or, a Voyage to other Worlds. By Rev. W. Lach-Szyrma. (Wyman.)

MRS. OLIPHANT writes so fast that it is almost impossible to keep pace with her. All she produces is readable; only a little of it is memorable. It is a thousand pities that she cannot bring herself to write less and work more; for, at her best, she is, I think, with one or two exceptions, the best of living English novelists. She is at her best in *Hester*. There, from first to last, she is the Mrs. Oliphant of *Salem Chapel* and *Miss Marjoribanks*—an artist, that is, in portraiture and observation, an excellent humorist, a master of human character, and an adept in certain forms of human experience. Not since *A Beleaguered City*—that admirable allegory, in some ways surely the best of its kind we have had since Bunyan—has she done anything, as it seems to me, so vigorous and sound, so rich in quality, and so capable in style. It is a story of life in an English country town—Redborough, to wit—and it sets forth the fortunes, material and spiritual, of divers members of a certain family from the head of the house down to the poor relations

and the relations by marriage. In the beginning, which is a long way back, John Vernon, the managing partner in Vernon's Bank, has slighted his cousin, Catharine Vernon, and married another woman. He goes on to live hard and squander the Bank's money; and one fine day he disappears. The Bank is on the verge of ruin; but Catharine, who is a woman of genius, steps in and saves it, and with it the family honour. She sticks to her work, and in her hands the Bank grows greater and stronger than ever; while she, for her part, becomes a local magnate, after whom people name their houses and builders their terraces and squares, and who, for her charity, her enterprise, her fine clear head and good strong heart, is practically the queen of Redborough. Among her works of mercy are the transformation of an old family house, the Heronry, into a set of tiny mansions called the Vernory, and the installation therein of a certain number of decayed Vernons, and, on her own retirement from active business, the elevation to the chief command of the Bank of two of her young cousins, Harry and Edward. Meanwhile, to John Vernon and his wife, walking between tavern and tavern all the Continent over, and living the life of shabby-genteel dishonesty, there has been born a daughter, Hester, in whom we have to be heroically interested. John Vernon dies; and Mrs. John and Hester, on Catharine's invitation, take up their quarters in the Vernory. Thenceforth Hester is our heroine. At fourteen she is bold, intelligent, independent, incorruptibly just: as like Catharine as one pea is like another. The two, however, do not hit it off together. They begin by misunderstanding each other—their first interview is capital comedy; for Catharine, as becomes a benevolent despot, who is also an old maid, and withal a person of brains, has acquired habits of superiority, and has got into the way of being an amused observer of the meannesses and littlenesses with which she is brought into contact. These peculiarities are abominable to Hester. She learns to detest Catharine; to pity, and perhaps despise, her poor, feeble, gentle, idiotic little mother; to scorn and avoid the back-biting, small-talking, envious creatures who are her fellow-pensioners—Mr. Mildmay Vernon, the carping, acrid, egoistic old bachelor, and the two Miss Vernon-Ridgways, who are a couple of villanous old maids; and to make friends and relatives of old Captain Morgan and his wife, who, not being Vernons, but only poor relations of Catharine's mother, are intolerable to all the Vernory besides, and who are, perhaps, the sweetest old couple ever put into a book. In these thoughts and among these influences Hester ripens into such a brilliant and commanding young maiden as exists, that I know of, nowhere else in English fiction. How her heart begins its life of love, how she and Catharine come to understand and esteem each other, and how, when it is all too late, her eyes are unsealed and the mystery of existence is made plain and open to her, I shall not say. Mrs. Oliphant's own work is too good, too full, too complete and rich, to be made the subject of compression and an impertinent *précis*. Besides, I have had so much pleasure in the book—its immeasurable delicacies of observation, its

keenness of perception, its many moving touches of humour and wit and fine creativeness—that I prefer to leave it as nearly virgin as possible. I confess myself in love with Hester and with all her surroundings, from Catharine herself to Mrs. John, from the Morgans to their grandchild, the admirable Emma. To me Hester combines the best qualities of *Miss Marjoribanks* and *Salem Chapel*, while it has a certain distinction of manner, an easy mastery of method, and a fine superiority of mental attitude in which both these are lacking. Next to *A Beleaguered City*, I cannot but esteem it as its author's best and strongest book.

Mr. Fenn is always sound and honest and pleasant, has always some stirring concept to set forth, some vigorous imagining to develop and complete. In *Sweet Mace*, his story is one of England under the British Solomon—"the damnedst fool" (as one of his lieges is made to asseverate) that ever did so and so or said such and such a thing. There is a heartiness about the sentiment and the expression which is characteristic of all the author's work. Here we have him at his freshest. His hero, Gil Carr, is one of the valiant crew that followed Raleigh in his quest of El Dorado. His heroine, Sweet Mace Cobbe, is daughter of a mighty founder of cannon and maker of powder. What happens between these two I shall not attempt to say. Mr. Fenn is a teller of stories; and the man that would lay his hand upon a mystery save in the way of aid and concealment has always seemed to me unworthy the name of an English critic. I shall, however, be breaking no confidence if I note that Mr. Fenn has a Scotch courtier for his villain and a real authentic witch for his villainess: he is writing of good King James's palmy time, and he is an Englishman, so how could it be otherwise? Nor shall I be held a betrayer of secrets if I mention that among the personages of his story he has a capital old sailor, and a very pleasant pair of priests—a Roman and an Established Churchman: he is dreaming of Raleigh's "remainder biscuit," he has a privateering hero, and he is working and thinking, and surveying mankind and romance from the heights of this noble nineteenth century, so what else could he do? I shall have said enough in any case if I add that he has also a cave (a real cave!), an explosion, a mystery, a witch-burning, a traitress with red hair and a very natural desire to get married, and a good deal of pleasant description and strong, exciting drama; and that his book—though specialists might scoff at it—is very readable and fresh indeed: reminding you, as it does, of Harrison Ainsworth, but of Harrison Ainsworth knowing much more, and writing much better, and furnished with a quite considerable endowment of the quality which among artists is figured by the monosyllabic equivalent for "intestines."

Mr. Lee Benedict's new novel is, by many degrees, the poorest of his I have seen. Usually he has something moving to give us in the way of invention, something human and natural in the way of character. Here he is absurdly uninteresting, and almost fantastically old-fashioned and unreal. We have the Haughty Wicked Mother, the Proud and Idiotic Son, the Virtuous but Wronged

Heroine, the Villain Born for Better Things, and so forth and so forth. The story is one of what to the excellent Mr. Jack Dawkins was known as "deformation of character." Elinor Stuart, the heroine (heroines with such noble names are really more than one can bear!), is an American schoolmistress, possessed of all the virtues, rich in all the talents, and withal "high-toned" to a degree. She is moved, out of sheer beauty of character, to give lessons in reading, writing, and arithmetic to a certain Will Hudson, an American working-man. Of course Will Hudson falls in love with her; of course his sweetheart, Madge, is violently jealous; of course the high-toned Elinor is in love with the god-like form of Kenneth Alderly; of course Kenneth Alderly is a complete and perfect ass; of course his mother—the Beautiful and Unscrupulous Mother with a Passion for her Gallant Boy of old style melodrama—is opposed to the match; and of course Will Hudson and Madge are seduced by her into babbling away the reputation of the lovely and accomplished idiot to whom her 'Aughty son has pledged his love. Of course, too, all this blackguardism is only triumphant for a time. Will Hudson is killed in the inevitable accident; Madge has the fever that is usual in these cases, and is nursed, it need hardly be noted, by the unparalleled governess; and Mrs. Alderly, when the game is up, and the dying Hudson's confession is, as everybody anticipates, in everybody's hands, succumbs to a fine old crusted paralytic stroke, and dies, a prey to "A Late Remorse," in the act of joining the hands of her 'Aughty son and his Lovely bride in the old familiar way. Mr. Lee Benedict's story is usually his strongest part; and that is all the story he has to tell us. As his characters are all manifestly of cotton wool or (at the best) of wood, I do not feel called upon to offer any more remarks on his work.

Mr. Lindau's stories are all very careful and, to me at least, all very dull. They appear to have been inspired by the reading of Turgeneff; but that is all I can say in their favour. In their dispraise it may be noted that they are terribly superfluous. There is no reason at all why they should never have been written; but there are many why they should never have been printed. They are naturalistic after a fashion, but they will amuse nobody—nobody, at least, who has read Turgeneff. He was naturalistic, too. But he was also a great artist; he had, moreover, something to say; also, his reticence and sobriety were effects of an admirable imagination, an irresistible mastery of character and romance, a victorious experience of life. Mr. Lindau resembles him in nothing. He is not a great artist; he has very little to say; his reticence and sobriety are effects over which the Russian would have shaken his big white head. Decidedly it is better to read Turgeneff in the original.

Mrs. Hunter Hodgson, in *Sister Clarice*, is fearfully eloquent; she is also deplorably ineffectual. Her heroine is pre-eminently a thing of beauty, and has all manner of virtue to boot; her hero is a painter of genius, with Mario's voice and more than Mario's charm. A forged letter comes between them and happiness, and the heroine becomes a Sister,

while the hero seduces a lovely American, has a child by her, and bolts. Years after Sister Clarice sees a gorgeous stranger ride over a beautiful boy, the only offspring of a wonderful widow. It need hardly be added that the Stranger is the hero, that the Boy is his offspring, and that the Widow is his victim. What happens is soon told. The Boy expires, Sister Clarice does her duty, and Claud (His name is Claud!) and his Victim (who, by-the-way, is good-looking enough for anything) are married. Two years afterwards, or thereabouts, Claud is brought into the hospital to which Sister Clarice is attached. He is mortally hurt; but he expires in her embrace, and she sees how horribly good, and kind, and self-sacrificing in his dealing with his wife he has been. All this is inexpressibly comforting to her, and to the Victim likewise; and we take leave of the pair in a soft and shining aureole of sisterhood and self-satisfaction. I hasten to add that their story will do nobody any harm. It is, as English persons would say, "a trifle silly;" but, as Americans would put it, it is also "superbly high-toned." To read it is to be the subject, not of demoralisation, but of a respectful indifference.

In *Aleriel* there is a great deal of earnestness and a great deal of cheap astronomy. The narrator is (I think) a kind of clergyman; the hero is a native of the planet Venus; the moral is that there are more things in heaven and earth than are dreamed of in the philosophy of those who haven't read Sir David Brewster. *Aleriel* visits the earth, conceals his wings (he is a species of fool), makes friends, and returns to his own fairy orb. There he tells his experiences, and is sent forth on a new voyage of discovery. In an electric ship he explores Mars, Bacchus, Apollo, and Viurum. He then comes back to earth, perches himself somewhere in the Alps, has another interview with the narrator, contrives a mysterious cave, and, generally, makes you long for an hour of Jules Verne. Lastly, he disappears into space, and you are far from sorry to be rid of him.

W. E. HENLEY.

CURRENT LITERATURE.

Cassell's Concise Cyclopaedia. Edited by William Heaton. With numerous Illustrations. (Cassells.) A Cyclopaedia (why not Encyclopaedia?) in a single volume, even though that volume contains 1,340 pages of closely packed double columns, can only be what it can be. The publishers are the best judges of the demand for such a work; the reviewer has little to say. Of course, the treatment must be inadequate—if not of every subject, at least of the great majority. But then it may be replied that the class for whom such a work is intended had better have an inadequate book of reference than none at all. As to the value of this plea we are unable to decide. We will content ourselves with pointing out that the present work is comparatively strong in the physical sciences, and positively weak in history, geography, and biography. We do not mean that the articles in these latter departments show frequent or gross mistakes, but only that the information given is so vague and meagre as to be worthless. For example, take such an article as "India," which is scarcely more than a column long. No more details are given than would be found in any school geography book twenty

years old. "Rice and grain are grown in immense quantities. . . . Many parts of India are infested with wild animals," and so forth. As to actual blunders, it is right to say that we have found but very few. One on p. 4, which seemed to us a bad one as indicating its source, is duly corrected in the "Errata;" so is another that we detected on p. 145. But it still stands (p. 819) that Milton was educated at Trinity College, Cambridge. It is also right to add that the work is exceptionally free from misprints in the spelling of foreign words and proper names. Many of the wood-cuts might have been spared. Those that illustrate technical subjects are valuable; but the pictures of beasts, birds, fishes, &c., are a weak concession to an old practice.

Military Law. By Major S. C. Pratt. (Kegan Paul, Trench, & Co.) In this little book we have an excellent digest of the existing code of military law. The subject is arranged in short numbered paragraphs classified under general categories such as "history of military law," "military custody," "powers of commanding officer," "assembly of courts-martial," "crimes," "punishments," "evidence," and so forth. The headings of the paragraphs are printed in large type, and consist of the principal legal elements on which the student would probably wish to be well informed. The style is terse and clear, and the authorities for the various dicta are quoted in the margin. On p. 2 it is well observed that the military code of this country consists not only of the written law such as the Army Act, Queen's Regulations Orders in Council, &c., but also of the unwritten law, "or the customs or laws of war which cannot be rigidly defined, and depend on precedent and the practice of civilised nations in war." Such a work as this is in these days of considerable value both to military men and to civilians. Recent legislation has introduced refinements into the old system of martial law, and has somewhat complicated the rough-and-ready methods which prevailed in the times of our forefathers. A good Index closes the book, which forms the fifth volume of the "Military Handbooks for Officers and Non-commissioned Officers" edited by Col. C. B. Brackenbury.

Philosophical Dialogues and Fragments. From the French of Ernest Renan. Translated by Rās Bihārī Mukharjī. (Trübner.) We are not sure whether there was any need that these dialogues and fragments should have been rendered into English. Everything that M. Renan writes is important. The wildest speculations of such a man have a much higher value than the carefully worked out deductions of inferior thinkers. It is not necessary that we should accept any one of M. Renan's ideas to enjoy the wonderful power of thought and fertility of illustration that he possesses. These dialogues and fragments are, however, on subjects with which, for the present, the ordinary Englishman has determined not to meddle. Orthodox and agnostic have made common cause against those who would study metaphysics as a science or use it as a means for the higher culture. There are, of course, a few in the land who care for speculations such as M. Renan's; but we conceive that they would prefer the author's own French to any version, however well it might be written. The translator apologises for his "broken and Babu-English." This is quite needless; the rendering is more idiomatic than most Englishmen would have made it. The sentence "science may extend the limits of viability" (p. 65) is the only one we have found that offends the ear. We do not call in question that the word "viability" exists in the English language. If it does, it is a very ugly and useless one. The sentence might surely have been constructed in such a

manner as to have rendered its use unnecessary.

Our Domestic Birds: a Practical Poultry Book for England and New Zealand. By Alfred Saunders. (Sampson Low.) We have, at one time or another, read as many books treating of poultry, pigeons, and game birds as would furnish the shelves of a small library. The result to us has been, on the whole, not unprofitable. Several of them have given us the results of a long series of observations. They have been, however, for the most part written by persons who had little knowledge of anything outside the narrow world which feathered companions occupy, and such a thing as style seems to have been almost unknown to them. Mr. Saunders is of a different order. He is evidently a cultivated man of the world, and writes about poultry in a way which shows that if he were so pleased he could discourse profitably on many other things as well. We believe that his book will be much read by bird-fanciers here and in our colonies. The fourth chapter, on food, is, perhaps, the most useful in the book. The whole volume shows that Mr. Saunders has been a most careful observer. Many facts he tells will be useful to those interested in science who have little leisure, opportunity, or taste for rearing poultry. The chapter headed "Atrocities" should be read by everyone who has the welfare of his fellow-creatures at heart. It is painful reading, but the sickening details Mr. Saunders gives should not, and must not, be hidden. We believe, with Cowper, that

"Many a crime deem'd innocent on earth
Is registered in heaven."

But, however this may be, there can be no possible excuse for the perpetration of such deeds of darkness. Whatever may be right or wrong in the matter of vivisection, there can be no question here.

David Blythe, the Gipsy King: a Character Sketch. By Charles Stuart. (Kelso: Rutherford.) The Gipsies have a pathetic history. Though they have lived among us for more generations than it is safe to guess, they have but rarely blended with our people. They are surrounded by civilisation, but not civilised—not civilised, that is, in the sense in which political economists and theologians have a habit of using the word. In true manliness, and in honesty of a certain sort, the true Gipsy is at least the equal of his neighbour; but he has little respect for law just because it is law, and has notions which our territorial aristocracy would pronounce to be rank socialism as to game. Mr. Stuart touches on the matter lightly, but we gather that King David was as arrant a poacher as ever trod the heather. He was, notwithstanding, a good, upright man according to his own code of morals, with a vein of poetry in him which we sometimes find in those who have led a wandering life, and have remained free from the shackles that a settled home entails. The Scottish marriage law is very convenient for the Gipsies, who can there contract marriage without any religious or civil forms having to be gone through. "In 1817 Patie Moore tied me and ma auld neebour at Coldstream Bridge, and we were baith well eneuch satisfied wi' the marriage," David Blythe said, until a child was born; then a difficulty arose as to the infant's baptism, which was, however, got over by paying five shillings as kirk-dues for an irregular marriage. Mr. Stuart's book is a small one, but it contains several good stories, and helps us in more ways than one to picture to ourselves what the Border country was like before railways had made it easy of access. It appears that in the beginning of this century a cell under the tower of Jedburgh church was used as a prison.

NOTES AND NEWS.

MR. WHITLEY STOKES has just finished for the Rolls series his edition of the Tripartite Life of Patrick, with other documents relating to that saint.

ONE of the coming volumes of the "Parchment Library" will consist of selections from Swift, prose and verse, journals and letters, edited by Mr. Stanley Lane-Poole.

WITH reference to Mr. Browning's fine poem on "Helen's Tower," printed in the *Pall Mall* of December 28, on the same subject as Mr. Tennyson had written on for Lord Dufferin, we may mention that Mr. Tennyson had written a poem on "Donald," Mr. Browning's first subject in his *Jocoseria*, before that volume appeared.

ACCORDING to the *Revue internationale* (the new Review at Florence, founded by Prof. de Gubernatis), an English version of Father Curci's *Il Vaticano Regio* will appear before long; and it is hinted that Mr. Gladstone may write the Preface.

MR. F. D. MATTHEW, of the Wyclif Society's Executive, is writing a short popular *Life of Wyclif*, to be sold for a penny, and circulated by the thousand. The Tract Society will publish a Wyclif broadsheet, to correspond with their Luther one, of which above a hundred thousand were disposed of.

THE three points which the Wyclif Commemoration Committee will especially press are, we hear—(1) Wyclif's claim as the first man who gave the Bible to the people in their mother-tongue; (2) as the founder of his Order of "Poor Priests," the forerunner of the "Home Missions" of our day; (3) as a reformer of religion, not only a bitter opponent of the abuses of the Papal rule, but the earnest preacher of spiritual religion against traditions, forms, and ceremonies.

"OUR INDEBTEDNESS TO WYCLIFFE" is the subject for discussion at the meeting of the London Clerical Conference on February 4, at the Vestry Room of St. Giles-in-the-Fields, at 3 p.m. The Rev. J. Kirkman, of Hampstead, reads the paper.

THE University of Leipzig has conferred on Dr. Buddensieg, of Dresden, its rare degree of Licentiate of Theology *honoris causa*, in witness of the value it sets on his edition of Wyclif's *Latin Polemical Works*, published both with German Introductions, &c., in Germany, and with English Introductions and notes by the Wyclif Society in England.

IT seems that fourteen English publishers were after the English translation of *John Bull et son Ile*. The first and second to whom it was offered tried to beat down the price, and the disgusted author, Mr. Max O'Rell, abruptly closed negotiations. The third publishing house, Y^e Leadenhalle Presse, at once closed with the terms, and, to clinch matters, tendered a cheque in advance for the whole amount, which (not to be outdone in business generosity) Mr. Max O'Rell promptly declined. Since its appearance, barely three weeks ago, *John Bull and his Island* has been selling at the rate of nearly a thousand copies a-day, and the profits must have netted the plucky publishers something very handsome indeed.

THE Bewick sale, to which reference has been made before in the ACADEMY, is now fixed to take place at Newcastle-upon-Tyne on January 15, 16, and 17. It will comprise all the copies of Bewick's illustrated books that were in the possession of the survivor of his two daughters, Isabella Bewick, with many notes and corrections in Bewick's handwriting; and also the entire "remainder" of Bewick's *Memoirs*.

THE university library at Durham possesses

a copy of Wordsworth's Poems (six volumes, 1840), with the autograph of the poet. It was presented when the university conferred upon him the honorary degree of D.C.L., in which, honour to itself, Durham anticipated both Cambridge and Oxford.

A VOLUME of travel-sketches by Mr. William Sime, entitled *To and Fro*, will be issued shortly by Mr. Elliot Stock.

MISS MABEL COLLINS has just completed a new story, entitled *The Prettiest Woman in Warsaw*, which is based on incidents in the life of a favourite actress. Before publication in book-form, it will appear in several provincial papers.

WE hear that Mr. Alexander Ireland's new edition of his *Book Lover's Enchiridion* has been most favourably received—by the general public not less than by that select class to which it most directly appeals. The "large-paper" issue and the ordinary issue are now both almost exhausted.

ENGLISH publishers can show themselves as smart as American publishers when they have similar material to deal with. Some weeks ago Messrs. Field & Tuer issued from Y^e Leadenhalle Presse an edition of *Don't*, the amusing American manual of manners, as a volume in their shilling vellum-parchment series. Last Monday there appeared in the Row a sixpenny edition from Messrs. Griffith & Farran, who claim (we believe with truth) to have been the first to introduce the book to English readers; but within three hours Messrs. Field & Tuer had out another edition, also at sixpence, which went off very well. The really important thing to know would be—how much the American author gets from either.

MR. W. DAVENPORT ADAMS, the new editor of the *Derby Mercury*, is introducing several novel features. Under the heading of "Town and County," a series of picturesque sketches of the borough and shire are promised. Notices of "Derbyshire Worthies" will be given. "Derbyshire Records" is the title of a series of important selections from the paper for the past hundred years. The *Derby Mercury*, we may add, is one of the oldest of provincial papers.

IT appears that the death of Turgenev will give rise to litigation. By his will he appointed M^{me}. Viardot his universal legatee; but her claim is disputed by M. Bruere, the husband of a natural daughter whom Turgenev formally acknowledged in 1865, but who has not been heard of for some years past. It is probable also that the family of Turgenev in Russia have certain legal rights to his property in France.

THE first two volumes of the "Diabolical Library" (!) have just appeared. The first is *Le Sabbat des Sorciers*, by Bourneville and Teinturier; and the second *Procès-verbal fait pour délivrer une Fille possédée par le malin Esprit à Louviers* (1591), edited from an unpublished MS. in the Bibliothèque nationale by Armand Bénéat.

THE Belgian Institute of Geography is about to publish reproductions of the ancient plans of Belgian towns which are preserved in the Royal Library at Brussels. M. Alph. Vandenneboom has taken charge of Ypres, M. Malon of St. Nicholas, and M. Wauters of Brussels.

MR. C. B. STRUTT, who is writing a work on Historical Chairs, will be glad to receive descriptive particulars, with engravings, drawings, or photographs, of celebrated chairs in family residences, cathedrals, churches, colleges, town halls, &c. Mr. Strutt's address is 34 East Street, Red Lion Square, W.C.

OUR notice last week of Lieut.-Col. J. F. Maurice's *Hostilities without Declaration of War* has led to so many enquiries for it from its

author, as if it were a solely official book, that we are asked to state that it can be got of any bookseller for two shillings.

THE Rev. Dr. Littledale writes to us:—

"I am still without the address of the editor of the Philological Society's Dictionary, and therefore desire to note two words in the columns of the ACADEMY. Both occur in the January number of the *English Illustrated Magazine*. 'Uncoverment' = exposure, laying open: 'But the wretched Emperor, quivering with nervousness because of the Paris mob, would take no counsel that involved the uncoverment of Paris, even in appearance' (Archibald Forbes, 'The Emperor and his Marshal,' *E. I. M.*, p. 235). 'Modernity,' a word already found in dictionaries, but so rarely in use that the writer cited below believes himself, apparently, to be coining it: 'Above all, he is the poet of our age, of the moment in which we live, of our 'modernity,' as the new school of criticism in France gives us, perhaps, licence to say' (Henry James, 'Matthew Arnold,' *E. I. M.*, p. 244). I should add that Mr. Clark Russell's works furnish some non-dictionary words. I have noted 'tumblication' for an unsteady vessel, 'sailorly,' and 'unsailorly,' in *A Sea Queen*, and there are probably more elsewhere."

AS usual at this season, Messrs. Sampson Low have compiled from their fortnightly *Publishers' Circular* an analytical table of the books published during the past twelve months. The result corroborates the impression which we have received from other sources—that 1883 has been a very good year in the book trade. The total number of new books published in 1883 was 4,732, the total number of new editions was 1,413; grand total, 6,145, being an increase of 1,021, or as much as twenty per cent., on 1882. Such cheering figures have not been seen for a long time, as ever since 1879 there had been a steady decrease year after year. Even in 1879, the grand total was only 5,834. "Juveniles" still keep the first place they won last year, though their total has considerably decreased; theology comes a close second, showing a fair increase, though still much below its highest total; essays and *belles-lettres* have a phenomenal increase of nearly threefold; education, art and science, law, and history have all done well. Among the new editions, nearly one-half the increase is due to novels alone, while in new books the increase in novels is insignificant. Poetry and the drama is the only class that shows a positive decrease, but then there had been a very large increase in the previous year.

AMERICAN JOTTINGS.

MR. MATTHEW ARNOLD's visit to Boston appears to have been not altogether successful, even though it is reported that he was judicious enough to take lessons in elocution from Prof. Churchill, of Andover. His free criticism of Emerson in the near neighbourhood of Concord has itself naturally furnished occasion for criticism—especially his successive statements,

"I do not, then, place Emerson among the great poets. But I go further, and say that I do not place him among the great men of letters. . . . Emerson cannot, I think, be called, with justice, a great philosophical writer."

There was also some feeling shown when Mr. Arnold, who had been announced to lecture at Cambridge, recited instead selections from his poems, because, forsooth, his arrangements with Mr. D'Oyley Carte would not permit of his lecturing.

BESIDES Mr. Matthew Arnold, three other Englishmen have been lecturing at Boston—Prof. James Bryce on "English Politics," Mr. Henry Blackburn on "Illustrated Descriptions of London," and the Rev. J. G. Wood on "Insect Life."

ON December 20 a farewell reception was given at Baltimore to Prof. Sylvester on the occasion of his leaving Johns Hopkins University for Oxford. Among those who made speeches were President Gilman (who, by-the-way, has declined the nomination as Director of the American School at Athens for next year) and Mr. Matthew Arnold.

MR. VANDERBILT recently gave an "at home" at New York with the object of displaying the new arrangement of what is perhaps the finest private gallery of modern pictures in the world. The total number of paintings, in oil and water-colours, is 208. Among the most famous are Turner's "Castle of Indolence," Rousseau's "Study from Nature," Millet's "Sower," Meissonnier's "Desaix and the Captured Peasant," Gérôme's "Louis XIV. receiving the Great Condé," Millais's "Bride of Lammermoor," Alma Tadema's companion pieces "The Picture Gallery" and "The Sculpture Gallery," de Neuville's "Le Bourget," Detaille's "Ambulance Corps," and Fortuny's "Arab Fantasia in Algiers."

THE *Youth's Companion*, a Boston paper, announces for the coming year original poems by Mr. Tennyson, Lord Lytton, and M. Victor Hugo, and illustrated serial stories by Mrs. Oliphant, Mr. Thomas Hardy, and M. Alphonse Daudet.

"SHAKSPERE AS A LAWYER" has often formed matter for argument since Mr. W. L. Rushton wrote a book with this title in 1858, and Lord Campbell in the following year. The latest addition is an elegant little quarto volume, written by Mr. F. F. Heard, which Mr. Rolfe in the *Literary World* calls "the most scholarly and complete discussion of the subject that has yet appeared."

THE new library of Michigan University was opened, with some ceremony, on December 15. It has space for more than a hundred thousand volumes, with ample provision for enlargement. But its special feature is the arrangements for the use of students. The reading-room is semi-circular, with accommodation for 212 readers. Upstairs are special rooms—for the Shakspeare collection (which already numbers 2,500 volumes), English literature, classical philology, political science, &c.

THE American Post Office Department has issued a circular, following an English precedent, which claims that periodicals with an excessive proportion of advertising matter shall be treated as third-class not second-class matter—in other words, charged at book rates instead of newspaper rates. The test is whether they are "published primarily for advertising purposes."

FRENCH JOTTINGS.

MGR. PERRAUD, Bishop of Autun, has been elected director of the Académie française for the first quarter of 1884, and M. de Mazade, chancellor—an office commonly assigned to the newest member. It will therefore probably fall to the bishop to "receive" the three new members who will have to fill the vacant places of Jules Sandeau, Victor de Laprade, and Henri Martin. On January 17, M. Camille Rousset, the late director, will "receive" M. Pailleron. January 24 has been fixed for the election to Sandeau's *fauteuil*; but the other two vacancies will probably not be filled until later.

THE statue of Gambetta at Cahors, for which 160,000 frs. (£6,400) has been already subscribed altogether independent of the national monument at Paris, is to be unveiled on April 2, the day of his birth. It is in bronze, the work of M. A. Falguière. It represents Gambetta resting his right hand upon a cannon, and pointing

with his left towards the foe. At his feet lies a dead soldier; and the designs on the pedestal are likewise military.

M. EMILE OLLIVIER is said, we believe not for the first time, to be engaged on a History of the War of 1870, with special reference to the conduct of the Ministry of which he was the chief.

Now that Paris possesses a statue of Alexandre Dumas, it has naturally occurred that Honoré de Balzac ought to be commemorated in the same way. A statue of Béranger has already been begun, and is to be unveiled in July.

L'Intermédiaire, the French Notes and Queries, is dead; but its place will to some extent be filled by a new fortnightly periodical, edited by M. Charles Nouroy, and called *Le Curieux*.

A LUXURIOUS edition of Sterne's *Sentimental Journey*, illustrated by Maurice Leloir, is to be published in the "Librairie artistique," edited by H. Launette. Two hundred extraordinary copies will be issued at 350 and 300 frs., and 50 frs. is to be the price of the rest. Sterne is one of those few of our authors who might be illustrated as well by a Frenchman as by an Englishman, and Maurice Leloir is especially suited for his task.

A VOLUME just published by the Librairie Renouard, Paris, entitled *Les Richesses du Palais Mazarin*, by Count de Cosrac, should possess considerable interest for students of the history of art in England. It contains the hitherto unpublished correspondence of M. de Bordeaux, French ambassador in England under the Commonwealth; an account of the royal collections sold at Somerset House in 1650; and an inventory of the contents of the Palace, drawn up after the death of Cardinal Mazarin, in 1661.

M. ROTHSCHILD has just published an *édition de luxe* of M. Yriarte's *Vie d'un Patricien de Venise*, illustrated with 136 engravings and eight copper-plates from the frescoes of Paul Veronese and other contemporary works of art.

THE extensive repairs and restorations necessary at Versailles are progressing but slowly. It is said that the basin of Neptune will not be ready till the end of 1887, and that, therefore, the "grandes eaux" will not play till 1888.

THE total amount appropriated to the Institut in the Budget for the year 1884 is 720,000 frs. (£30,800), of which the Académie française takes only 98,000 frs., and the Académie des Sciences as much as 203,000 frs. Every member of each section of the Institut receives 1,500 frs. (£60) a-year; the permanent secretary of each section 6,000 frs.; the remainder is for special work, such as the compilation of the Academy's dictionary, the publication of memoirs, and the award of prizes. The Bibliothèque nationale appears to be maintained at a total cost of less than 700,000 frs. (£28,000), of which 400,000 frs. is devoted to the personal staff, 86,000 frs. to the purchase of books, 28,000 frs. to the purchase of MSS., 40,000 frs. to the purchase of coins, and 26,000 frs. to the purchase of prints. The State expends 547,000 frs. (£21,880) in grants to learned men and learned societies, which does not include 200,000 frs. (£8,000) allotted for scientific missions.

OBITUARY.

THE Rev. George Musgrave, a man of wide literary tastes, died at Bath on December 26. He was the eldest son of G. Musgrave, of Shillington Manor, Bedfordshire, and Borden Hall, Kent, and was born at Marylebone in 1798. He graduated at Brazenose College, Oxford, in 1819, taking a second class in classics, and proceeded as M.A. in 1822. After

holding several curacies in London, and for three years (1835-38) the rectory of Bexwell, in Norfolk, he was instituted into the family living of Borden in 1838, and held that benefice until 1854. Mr. Musgrave was the lord of the manor of Borden, as well as one of the chief landowners in the parish; and during his incumbency he filled the east and west windows of the church with stained glass in memory of the departed members of his family. His earliest literary work consisted of *Translations from Tasso and Petrarch* (1822), and he was the first person to attempt a translation of the *Book of Psalms in Blank Verse* (1833). Many years later, in 1863, he published a version, in the same metre, of the *Odyssey*. During his residence in Kent he wrote many works for the instruction of his poorer parishioners, with the same spirit which led the second Lord Ashburton to insist, in public speeches, upon the teaching in schools of "common things," and, after he had withdrawn from active clerical duties, he compiled several volumes, such as *A Manual of Family Prayers* (1865) and a *Psalter for Private Communion* (1872) for domestic worship. Mr. Musgrave's name, however, was chiefly associated with travel in the rural districts of France. He liked the manners of its people, and appreciated the historic associations of its scenery. Between 1848 and 1869 he issued seven works descriptive of his tours across the Channel, beginning with three volumes with the alliterative title of *Parson, Pen, and Pencil* (the second edition of which appeared under the exacter name of *Excursions to Paris, Tours, and Rouen*) and ending with a *Ramble into Brittany*. He had probably seen more of the rural scenery of France than any of his compatriots, and those who desire to imitate him in his knowledge of our sprightly neighbours should peruse his volumes more than once.

MR. RICHARD TAYLOR, F.G.S., the last surviving member, and for many years past the head, of the well-known firm of John Taylor & Sons, died at 6 Gledhow Gardens, South Kensington, on December 28. His father, Mr. John Taylor, F.R.S., was a voluminous contributor to the scientific periodicals on all questions connected with mining; and the firm which he originated took a leading part in the establishment of many of the principal mines at home and abroad. Mr. Richard Taylor was born at Holwell, near Tavistock, in March 1810, and, like his father, was imbued with mineralogical tastes. He contributed to the *Transactions* of the Geological Society of Cornwall, and was the President of the Polytechnic Society at Falmouth from 1876 to 1879.

MAGAZINES AND REVIEWS.

THE *Scottish Review* enters with its December number on the second year of its existence; and, to judge from the variety of its contents, we should say that the experiment of the publisher in founding it has met with the success it deserved. Four of its eight articles, on "The Irish Language," "M. Renan's Souvenirs," "A Study from Turgénieff" (never before translated), and "Charles Dickens," are more or less of the character of pure literature. The paper on the Irish language is a very good example of what such an article should be, being neither too "popular" nor too dry; and the writer on Dickens, if not profoundly critical, communicates special knowledge regarding one or two of his hero's characters which is more interesting than criticism. During the year, the *Review* has dealt with Scottish archaeology, history, burgh records, and the like, and in the new number there is a vigorous article on the grievances of Scotch universities. The writer evidently possesses ample knowledge of English and German as

well as of his country's universities, and has a vigorous style. He is rather aggressive, but his countrymen will like him none the less for that. The summaries of foreign Reviews in the *Scottish Review* are so carefully done that we would suggest that the notices of contemporary literature should be condensed in order to make room for more of them.

The new year begins well with the *Antiquary*; the present number is one of the best we have seen. The opening paper, on "The History and Development of the House," by Mr. Henry B. Wheatley, is very useful in more respects than one. We may, perhaps, not find much new knowledge in it, and we have certainly met with the illustrations before; but it condenses matter scattered in many volumes in one coherent whole. Mr. Reginald Stuart Poole's paper on "The Study of Coins" is well worth reading. We hope he may some day or other expand it into an essay. Mr. J. H. Round gives us a valuable treatise on an interesting period of mediæval history in a paper which he has quaintly headed "That Detestable Battle of Lewes." Those who are more interested in the politics than in the fighting of the time will find some of his suggestions fruitful. An unsigned paper on "The Tolhouse at Great Yarmouth" gives a good account of a most picturesque mediæval building which has narrowly escaped destruction.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ABOUT, E. *Le Roi des Montagnes*. Paris: Lib. des Bibliophiles. 30 fr.
 ALMANACH des Traditions populaires. 3^e Année. Rédigé par E. Rolland. Paris: Maisonneuve. 4 fr.
 BIGOT, Ch. *Raphael et la Farnésine*. Paris: Bureau de la Gazette des Beaux-Arts. 40 fr.
 BODR, W. u. R. *DOHME*. Die Ausstellung v. Gemälden alterer Meister im Berliner Privatbesitz, 1883. Berlin: Weidmann. 20 M.
 KERN, F. *Goethes Torquato Tasso*. Beiträge zur Erklärung d. Dramas. Berlin: Nicolai. 3 M.
 LOTHREISS, F. *Geschichte der französischen Literatur im 17. Jahrh.* 4. Bd. Wien: Gerold's Sohn. 9 M.
 NADAVD, G. *Une Idylle*. Paris: Lib. des Bibliophiles. 15 fr.
 FORSTON, J. C. *Isländische Märcen*. Aus den Originalquellen übertragen. Wien: Gerold's Sohn. 6 M. 80 Pf.
 STRAUSS, A. *Bosnien*. Land u. Leute. Historisch-ethnographisch-geograph. Schilderung. 2. Bd. Wien: Gerold's Sohn. 7 M.
 WECKERLIN, J. B. *Chansons populaires de l'Alsace, avec Aïrs notés*. Paris: Maisonneuve. 15 fr.

THEOLOGY.

- HILGENFELD, A. *Die Ketzergeschichte d. Urchristenthums, urkundlich dargestellt*. Leipzig: Fues. 12 M.

HISTORY.

- BEZOLD, F. v. *Kaiser Rudolf II. u. die heilige Liga*. 1. Abth. München: Franz. 1 M. 80 Pf.
 ERRANTE, V. *Storia dell' Impero osmano da Osman alla Pace di Carlowitz*. Vol. II. Rome: Forzani. 4 fr.
 MORIN, Dom G. *Histoire générale des Pays du Gastinois, Senonais et Hurpois*. T. 1. Paris: Hinrichsen. 15 fr.
 OBERREITER, G. A. *I Reti in relazione cogli antichi Abitatori d' Italia*. Rome: Tip. Artero. 10 fr.
 SATHAS, C. N. *Monumenta historiae Hellenicae*. T. V. Paris: Maisonneuve. 20 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DICIONNAIRE des Sciences anthropologiques. T. 1^{er}. A—G. Paris: Doin. 15 fr.
 HANKEL, W. G. *Elektrische Untersuchungen*. 17. Abhandl. Ueber die bei einigen Gasentwicklungen auftretenden Elektricitäten. Leipzig: Hirzel. 1 M. 80 Pf.
 JACOBS, H., et N. CHATELAIN. *Le Diamant*. Paris: Masson. 32 fr.
 PALMIERI, L. *Nuove Lezioni di Fisica sperimentale e di Fisica terrestre*. Naples: Jovene. 8 fr.
 SARTORIUS, M. *Die Entwicklung der Astronomie bei den Griechen bis Anaxagoras u. Empedokles*. Breslau: Koebner. 1 M. 20 Pf.
 TISSANDIER, G. *L'Océan aérien: Etudes météorologiques*. Paris: Masson. 10 fr.

PHILOLOGY.

- CICERO'S Rede f. Sex. Roscius aus America. Hrsg. u. erklärt v. G. Landgraf. 2. Hälfte. Kommentar. Erlangen: Deichert. 4 M.
 FORSCHUNGEN romanische. Organ f. roman. Sprachen u. Mittellatein. Hrsg. v. K. Vollmöller. 1. Bd. 3. Hft. Erlangen: Deichert. 5 M.

- FORSCHUNGEN U. STUDIEN, etruskische. Hrsg. v. W. Deecke. 4. u. 5. Hft. Stuttgart: Heitz. 18 M.
 HUMBOLDT, W. v., sprachphilosophische Werke. Hrsg. u. erklärt v. H. Steinthal. 2. Hälfte. Berlin: Dümmler. 12 M.
 MASPERO, G. *Etudes égyptiennes*. 3^e Fasc. Paris: Maisonneuve. 15 fr.
 PEZZI, D. *La Greco non-Ionica nelle Iscrizioni più antiche*. Turin: Loescher. 3 fr. 50 c.

CORRESPONDENCE.

THE NEW EDITION OF KEATS.

London: Dec. 24, 1883.

In his review of my edition of Keats's Works (*ACADEMY*, December 22), Mr. Gosse appeals directly to me on some points which I should with pleasure meet in any manner most agreeable to him. Perhaps, as the questions appear publicly in your columns, you may think the following answer should be there too, if, indeed, you can find room for it. In regard to Keats's warm praise of Mrs. Tighe, I fear I have not made my meaning plain. My note is simply, "The reference to Mrs. Tighe, the authoress of *Psyche*, is significant as an indication of the poet's taste in verse at this period." Mr. Gosse seems to think I meant to imply that Keats had imitated Mrs. Tighe, and corrects me by saying it was Moore whom Keats had imitated. But my note merely directs attention to Keats's exaggerated admiration for verse such as hers; and in my Preface (p. xxii.) I expressly mentioned his failure to finish this "poor little poem" "up to its own *Tom Moorish* standard." I am much obliged to Mr. Gosse for the parallel passage from Mr. Ruskin; though, indeed, I made no attempt to exhaust the list of parallel passages to be drawn from works written after Keats's.

As regards the quantity of the word *Hyperion*, a note certainly might be of some interest; but I fear the correct pronunciation will never be generally adopted in the face of Shakspeare's, Gray's, and Keats's incorrectness, notwithstanding the support of the good Dr. Akenside, or even that of our present Poet Laureate, whose line in "Lucretius"—

"All-seeing Hyperion—what you will!"—

Mr. Gosse might also have put in evidence.

In the few points at which my courteous critic notes flaws in the text and suggests amendments, his surmises may very likely be right, except in one instance. But the missing lines and words and stops alluded to have not been dropped out by me; and I should wish to see MS. authority before making any of the changes suggested. It is upon the first line of the Ode to Fanny that I should make a decided stand for the received text as given in my edition:—

"Physician Nature! Let my spirit blood!"—

If I met in Keats's own writing the proposed line—

"Physician Nature! let my spirit's blood!"

I should certainly stumble at it, and should record the opinion that the 's had slipped in by mischance. Metaphorically speaking, the line teems with family history—is redolent of Keats's foster-father Aesculapius, as well as of their common sire, Apollo. He was using an Aesculapian figure; and his parlance was strictly professional. *Let me blood* was a perfectly orthodox expression in his day; *let my blood* was not. In writing *let my spirit blood*, he used the dative, as prescribed by Dr. Johnson in his Dictionary, where we read under *let* "*To LET blood* is used with a dative of the person whose blood is let." This use is at all events as old as Shakspeare, who has, among many examples, that excellent one in "Love's Labours Lost,"

"ROSALIND. Is the fool sick?"

BYRON. Sick at the heart.

ROSALIND. Alack, let it blood."

And that this was proper scientific parlance in Shakspeare's time perhaps the following from Bacon is evidence enough: "As terebration

doth meliorate fruits, so doth letting plants blood." If the expression to *let a man blood* be now as obsolescent as the operation, it was not so in Keats's day, and was certainly not vulgar. Had I conceived the possibility of such an emendation as that proposed, I would gladly have indulged Mr. Gosse's kindly zest for annotation with one more note; but I may perhaps be permitted to remind him that one-half of the textual critic's battle lies in the silent preservation of established readings.

Touching the stanza of "*La Belle Dame sans Merci*" which I restored from the version published in Keats's lifetime, I agree with Mr. Gosse as to the comparative poverty in point of sound. But sense goes for something, and the sense seems to me greatly superior to that of the other version. It was after a lengthy discussion with the late Dante Gabriel Rossetti that I determined to settle the text as it now stands, and leave the "kisses four" as a various reading. That numerical motive is to my mind anything but "wild," and Rossetti criticised it somewhat hardly. I do not know whether Keats's friend Woodhouse, who introduced him to Ronsard, went so far as to introduce him to Villon also; but in the apocryphal works of "Master Francis" there is the following curious parallel passage:—

"Alors luy donnay sur les lieux
 Ou'elle feisoit l'endormie:
 Quatre venues, de cœur joyeux,
 Luy fis en moins d'heure et demie."

The parallel is unenviable; and perhaps someone pointed out to Keats what way his stanza might possibly be held to tend. At all events, I have no doubt that the change was his own.

As regards Shelley's "*Prometheus Unbound*," I may remind Mr. Gosse that about the middle of August 1820 Keats was in daily expectation of a copy, as may be seen at p. 97 of vol. iv., and that twice in the course of that month (*ib.* pp. 86, 88) Keats had met the Gisbornes, and may very well have heard a good deal of "*Prometheus*" from them, even if he never read it. "The Cenci" he certainly read, and annotated.

"The beautiful profile by Girometti" (not Giromelli) was a bas-relief medallion, executed by Giuseppe Girometti, of Rome. An account of it is given in my note on the portraits of Keats (p. xxxviii.); and a wood-cut representation as it is inserted at p. lvi.

I should like to add something in deprecation of the hard phrases Mr. Gosse directs against Fanny Brawne (not Browne); but I feel that I could not, without encroaching too far upon your space, say all I should wish to say in support of my own view of her character. So far as I know, she has not left much on record about Keats; and what she has left has not, to my mind, been accepted in the sense intended. I find no evidence that she was "a shallow-hearted coquette." I do not doubt that she loved Keats and was loyal to his memory.

H. BUXTON FORMAN.

Dec. 24, 1883.

Mr. Gosse raises the question whether Keats could have seen Shelley's "*Prometheus*," or have "heard passages of it in MS.," quoting, as suggestive of such knowledge, "several Shelley-like words, Imaian, Panthea, and the like" from the unfinished "*Cap and Bells*" of Keats. The dates recorded in the Rossetti and Houghton biographies of the two poets show that this suggestion is chronologically tenable. "*Prometheus*"—begun at Este in Autumn 1818, completed at Florence, December 1819—was published in England, August 1820. By the beginning of 1820, the "*Cap and Bells*" appears to have been in hand; it is mentioned by Keats in or about the June following, after which his increasing illness and voyage to Italy must have occasioned its abandonment.

It will hence be seen that Keats might possibly have become acquainted with the "Prometheus" while in the publisher's hands, and before he had dropped his own poem. Yet Mr. Gosse's conjecture does not seem intrinsically probable. Had Keats really known Shelley's great drama, it is in some degree unlikely that no record of this, either in his own letters or in the recollection of his friends, should have been preserved. Nor, again, is it antecedently probable that Keats could have been anxious to read the "Prometheus." It is curious and instructive for us now, when these two great poets seem to shine like twin stars in our literature, to remember that Keats apparently cared for Shelley's poetry even less than Shelley cared for that of Keats. Shelley takes considerable credit to himself for having managed to read through "Endymion" (1819). "Hyperion" he, indeed, joined with Byron in admiring; yet, on receiving the precious little volume which contained also "Lamia," "Isabella," and the "Eve of St. Agnes," he calls it "in other respects insignificant enough," remarking afterwards, "his other poems are worth little." To such a degree may two great artists mis-judge each other's art! Whether, had they met in Italy, a better understanding would have been reached, we can now only conjecture; the singular mis-estimation which existed has, meanwhile, been obscured to us through the splendour of what, with deference to other judgment, I should hold Shelley's greatest achievement in poetry. "Adonais" has united the two poets, to our minds, in a brotherhood which, while our higher civilisation lasts, is not likely to be sundered.

It is not, however, needful to seek an origin in Shelley for the names which Mr. Gosse quotes as "Shelleyan" from the "Cap and Bells." Keats, having placed the scene of his fantastic poem in the East, has naturally introduced a few not uncommon names from Asiatic geography—Hydaspes, Gobi, and Imaus. From the last he has formed "Imaian." Not one of these words do I find in "Prometheus." For "Panthea," on the other hand, Keats had no occasion to go to that poem. Whether he had read it or not, he had at least read Spenser; and in the "Færie Queene," book ii., canto x., st. 73, he would have found "Panthea" used, as in the "Cap and Bells," of a city, not, as in "Prometheus," of a person, while in Spenser's preceding stanza stands the name "Elfinan," which Keats, again, has introduced in the next stanza but one after that in which his "Panthea" appears.

The employment of classical names in our poetry (to turn briefly to Mr. Gosse's criticisms upon the words "Lamia" and "Hyperion") has always been very free or lax—several instances of which are given in the Aldine editor's note to Gray's "Progress of Poesy," together with the instances recited by Mr. Gosse of the Greek accentuation of "Hyperion" by English writers. Hence it would not be surprising if Keats, who knew Greek, not through scholarship, but "because he was a Greek," should have slipped in his nomenclature. Yet I fail to see why "Lamia," even if strictly only a "fabulous monster," should be less properly used by him as a proper name than, for example, Angela in the "Eve of St. Agnes." And in the case of "Hyperion," where the accent has been moved back from the *i* to the *e*, not only might he have pleaded (had he cared) the great example of Gray, whose scholarship and taste forbid the belief that he accented the word similarly through ignorance, but Keats might also have appealed to the well-known oscillations of quantity in certain Greek proper names. Indeed, if we look to the derivation anciently assigned to Hyperion, it may be suspected that the accent was here fixed mainly with a view to hexametric convenience,

Some one said, *Rien n'est petit dans les arts*. Nothing, at least, is unimportant which concerns a great poet. I hope that this may be accepted as my excuse for so long a letter.

F. T. PALGRAVE.

THE MYTH OF CRONUS.

London: Jan. 1, 1884.

As my notions about myths seem hard to understand, may I be allowed to illustrate them in the myths of Cronus? The main facts in his legendary history are—(1) that he and his brothers were oppressed by their father, Uranus, who hid them in dark places of the earth. With the aid of their mother, Gaia, they rose against Uranus, and Cronus mutilated him with an iron sickle—a rather early use of iron, by-the-way. (2) Cronus took to swallowing his own children, till a stone was presented to him in place of young Zeus. He swallowed the stone, and disgorged his other children alive. The stone was preserved at Delphi, where it was duly smeared with oil. Zeus so far imitated the example of Cronus as to make his own wife, Metis, change herself into a fly, and he then swallowed her. What, then, has mythological science to say about these legends?

Prof. Max Müller regards Cronus as a late Greek myth, evolved to account for a supposed being named Cronus, who, again, was inferred to exist on the evidence of the words *Kronion* and *Kronidion*. These really meant "very old," "ancient of days," or the like. The Greeks, taking them for patronymics, supposed them to indicate the existence of a god called Cronus, to whom they attributed the mutilation of his father, and the swallowing and disgorging of his progeny. Here, then, we have fully developed Greeks, presumably civilised, inventing stories which, as Prof. Max Müller says, would seem more in place among savages of Africa or America—where, indeed, we find them. But why civilised Greeks ascribed such feats to Cronus we do not learn. If we turn to Preller we find that *Kronos* is not connected with *χρόνος*, Time, but with *καρπῶν*, and that he is a god of harvest-time. His child-swallowing feats may be derived from the Semitic Moloch. Schwartz regards Cronus as a thunder-god, partly, perhaps, because in the shape of a horse this god wooed his wife in the form of a mare, and the cloud-horses, with their thundering hoofs, are familiar to mythologists. His sickle is the rainbow. Böttiger thinks Cronus is Moloch, who rejoiced in sacrifices of children. His flight before Zeus represents Phœnician religion driven westwards before that of the "young light-hearted masters of the oar." Prof. Sayce does not say that Cronus is derived from Moloch, but compares the myth of Cronus with that of Baal (of whom Moloch is a name), and Baal, again, is derived from an Accadian source. Baal is the sun-god; perhaps Cronus is the sun-god too. In that case, Cronus is variously regarded as Greek, Phœnician, Accadian (by ultimate derivation), as connected with Time, as the sun-god, as the harvest-god of the harvest months, and as the storm-god, while the blood-drops of Uranus are the rain (Sayce), the lightning (Schwartz).

Clearly, no definite result has been obtained; we do not know why Cronus mutilated Uranus, why he swallowed his children, why he disgorged them alive (unless that be an allegory of the dead and reviving days), or why he was presented with a stone as food.

How, then, would the anthropologist explain these myths? He would say that the vein of invention which they display is savage, and would regard it as a survival from the well-ascertained conditions of the savage intellect. These he would illustrate from the myths of savages. In New Zealand we find the myth of the mutilation of Uranus (Rangi), and in

New Zealand it has a perfectly intelligible meaning. Rangi (Heaven, Uranus) was the husband of Papa (Gaia, Earth). They were physically united by sinews of flesh; and till these were severed their children (Tutenganahau and the rest) were, like Cronus and his brethren, kept in darkness. The children conspired—Tutenganahau "cruelly severed the sinews;" Tane thrust the wedded pair apart, and apart they remain, and their children attain to light and air. In New Zealand, as in Greece, one of the brethren (Wind in New Zealand, Ocean in Greece) sided with his parents. Heaven and Earth are conceived of, in the usual savage fashion, as human persons in all respects, capable of being mutilated—and mutilated, for the purpose of severing their embrace, they were. The anthropologist holds, then, that the earlier part of the Cronus myth is an exact analogue of the Maori myth, and is to be explained in the same way as the expression of a savage theory of the beginning of things. The wedding of Heaven and Earth is very widely prevalent in other mythologies.

As to the meaning of the name Cronus, the anthropologist knows nothing, nor do scholars appear to be exactly agreed. The evidence for the Maori myth is doubted by no one; it exists in the Maori hymns printed by Grey, Taylor, and Bastian. How Greeks and Maoris came to have the same myth is, again, beyond the anthropologist. Did one borrow from the other? Was the fable carried from Aryan lands to the South Seas? Did early invention happen to hit on the same set of ideas without borrowing or transmission? Who knows?

Next for the swallowing and disgorging. Why this feat was attributed to Cronus and to Zeus, one does not pretend to determine. But the feat itself occurs in the myths of most savage races. They have not the pure deities of Periclean Greece, but they do possess the ferocious myths which Periclean Greece was shocked to find herself possessing. We can hardly go lower than the Bushmen. They tell the story of swallowing and disgorging alive, attributing these acts to Kwai Hemm (I omit the click), the all-devourer. This we know on the evidence of a collector recognised, I believe, as a scholar—the late Dr. Bleek. A Bushman god, the Mantis, is swallowed, with a number of other beings. Kwai Hemm is slain, and all the beings he has swallowed come out alive, like the brethren of Zeus after the stone disagreed with Cronus. As to the stone, the practice of worshipping fetish stones and daubing them (as the priests did at Delphi, and as the superstitious man in Theophrastus does) with oil, grease, or paint is confessedly savage. The swallowing legend occurs among the Zulus. A creative god (the Eagle) is swallowed and disgorged by the Moon, in Australia, after the women have beaten the Moon with a stone tomahawk. Mr. in Thurn found similar swallowing myths among the Indians of Guiana. If they refer, as Mr. Tylor thinks, to the swallowing of the world by Night, then Night is conceived of in a very savage fashion. The point is that Greeks and savages have the same mythical incident. It seems natural to savages. To the Greeks, when they became civilised and reflective, it seemed unnatural. I conclude that the myth (like human sacrifice; feeding the dead with blood dropped into a tomb; the Athenian bear-dance; the use of the savage *turn-dun* in the Bacchic mysteries; and the like) was a survival from the period when the ancestors of the Greeks were savages. Nothing but space is needed to show that the irrational element in other Greek myths is also a savage survival. I do not say that savages "have passed through the conditions under which the Aryan races have grown up," but that the Aryan races (see Prof. Sayce's review of Schrader, ACADEMY, December 8) have

passed through and out of the physical and intellectual conditions of savages. It appears to me that a scientific mythology should critically examine the intellectual conditions of savages; should determine whether savage myths are the result of that condition; should thus ascertain whether they tally with Greek myths; and then would be in position to ascertain whether the irrational element in Greek myths is a survival from savagery, or is the result of a disease of language which affected civilised men. I have sketched briefly this system in the article "Mythology" for the *Encyclopædia Britannica*. Whether this be "no method at all" or not, I leave "to the world and the ages" to decide. A. LANG.

THE EPITAPH ON THE COUNTESS OF PEMBROKE. London: Dec. 31, 1883.

Osborn's *Memoirs*, where this epitaph occurs in the form quoted by Mr. Symington in the ACADEMY of last week, was reprinted at Edinburgh in 1811, and published with other tracts under the title of the *Secret History of the Court of James I.* It is generally understood that the book was edited by Sir Walter Scott, and the following remark made by the editor on the question at issue may be of interest. His words are (i. 225):

"The first six lines of this celebrated epitaph are found in Ben Jonson's works. It is possible that he cancelled the remainder on account of the outrageous false wit with which they disgrace the commencement."

Scott's explanation of the difficulty, although simple enough, deserves attention.

S. L. LEE.

A CURIOUS QUOTATION.

Cambridge: Dec. 31, 1883.

In Hoyt and Ward's excellent *Cyclopædia of Practical Quotations*, there is at least one which has found its way, with comical effect, into strange company. The words of Pistol in "Henry V." IV. i.—"Trail'st thou the puissant pike"—are given under the head of "Angling."

WALTER W. SKEAT.

"WITHOUT GOD."

London: Dec. 31, 1883.

I thank you for your very fair and courteous review of my last book. What it says about Buddha is probably correct—I know that system only at third hand. But the other mistake is not mine—Vere is not a Catholic priest, but an Anglican. Cleveland says to him, "I don't know what right you have to differ from the Church Universal, but—you do."

PERCY GREG.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 7, 5 p.m. London Institution: "Arctic Siberia," by Mr. H. Seeböhm.

8 p.m. Royal Academy: "Art as influenced by the Men," I., Introductory, by Mr. J. E. Hodgson.
8 p.m. Aristotelian: "Newton's Universal Spirit and Modern Force," by Mr. Charles Bray.
8 p.m. Victoria Institute: "Cuneiform Inscriptions as illustrative of the Jewish Captivity," by Mr. W. St. Chad Boscawen.

8.30 p.m. Geographical: "Recent Explorations in the Southern Alps of New Zealand," by the Rev. W. S. Green.

TUESDAY, Jan. 8. Royal Institution: "Alchemy in relation to Modern Science," VI., by Prof. Dewar.

8 p.m. Biblical Archaeology: Anniversary Meeting.

8 p.m. Anthropological: "The Ethnology of the Congo and South-western Africa," by Mr. H. Johnston.

8 p.m. Civil Engineers: Inaugural Address, by Sir J. W. Bazalgette.

WEDNESDAY, Jan. 9, 7 p.m. Society of Arts: Juvenile Lecture, "Crystals and Crystallisation," II., by Mr. J. Millar Thompson.

8 p.m. Geological: "The Volcanic Group of St. David's," by Prof. J. F. Blake; "Further Discoveries of Vertebrate Remains in the Triassic Strata of the South Coast of Devonshire," by Mr. A. T. Metcalfe.

8 p.m. Microscopical.
THURSDAY, Jan. 10, 7 p.m. London Institution: "Celtic and Roman Britain," by Mr. Alfred Tylor.

8 p.m. Royal Academy: "Art as influenced by the Men," II., Primitive or Hieroglyphic Period, by Mr. J. E. Hodgson.

8 p.m. Telegraph Engineers: Inaugural Address, by Prof. W. G. Adams.

8 p.m. Mathematical: "The Induction of Electric Currents in Cylindrical and Spherical Conductors," by Prof. H. Lamb; "An Extension of Pascal's Theorem to Space of Three Dimensions, and the Theory of Screws in Elliptic Space," by Mr. A. Buchheim; "Contacts and Isolation, a Problem in Demutations," by Mr. H. Foxley.

FRIDAY, Jan. 11, 8 p.m. New Shakespeare: "Love's Labour's Lost," by Mr. Sidney L. Lee.
8 p.m. Quakers.

SCIENCE.

PHILOLOGICAL BOOKS.

Eridanus, River and Constellation. By Robert Brown, Jun. (Longmans.) In this "study of the archaic Southern asterisms," Mr. Brown gives us more of that extensive learning and power of combination which we have come to expect from him as a matter of right. His new work is a continuation of his monograph on the *Law of Cosmic Order*, and seeks to trace the origin of the figures of the constellations. He endeavours to show that the names given to the stars have been transferred to them from pre-existing myths which described the immemorial contest between darkness and light. Assyrian students will find his remarks on the Gishubar legends and the constellation of *Ara* especially interesting. The story of Oríon and Kadalión, to which he alludes on p. 12, may be paralleled by the legend of St. Christopher. It is always a pleasure to read what Mr. Brown writes; and we find it difficult to lay down his book when once taken up, or to rise from a perusal of it without feeling that new vistas have been opened out before the mind.

Le Yidghat et le Yagnobi. By J. Van den Gheyn. (Brussels: Hayez.) This is a very interesting monograph on two of the dialects of the Pamir—the Yidghah, spoken on the southern slopes of the Hindu-Kush; and the Yagnobi, spoken in a valley of the Alai. The dialects well deserve the attention of Indo-European philologists, and will probably help to throw light on the question of the relation of the Indic to the Iranian languages.

Les Idiomes négro-aryen et maléo-aryen. By L. Adam. (Paris: Maisonneuve.) It is only recently that the importance of the so-called mixed jargons has been recognised by comparative philologists. Nevertheless, the light they throw on the formation and development of languages is considerable, more especially as regards the vexed question of a mixed grammar. Every addition, therefore, to our knowledge of them is very acceptable; and our best thanks are due to M. Adam for his full and complete account of the grammars of two curious "jargons," the one used by the negroes of Guiana and Trinidad, the other by the coolies of Mauritius.

Le Migrazione degli antichi Popoli dell' Asia Minore. By E. Schiaparelli. (Rome: Loescher.) Prof. Schiaparelli seeks to show by a comparison of ethnic names that the Aryans made their way into Europe through Asia Minor, which they found already occupied by Libyans; that the Libyans were scattered as far as Illyria and even Spain, and after a long struggle with the Aryan invaders made their way to Africa; and that their abandoned seats were seized by other tribes from the Caucasus, such as Sardiens, Sicilians, and Tuscans, who formed, under the name of Aeolians and Dorians, the chief nucleus of the Hellenic people. The whole theory rests on the very deceptive support of similarities in

proper names, and involves such incorrect assumptions as that the Aryans passed through Asia Minor and found Armenia already tenanted by Semites.

Armenische Studien. By H. Hübschmann. (Leipzig: Breitkopf & Härtel.) This is the first part of a work in which Dr. Hübschmann intends to embody the results of his valuable investigations into Armenian phonetics and etymology. It is the first time that Armenian has been analysed in the light of the recent discoveries made in regard to primitive Aryan phonology. The author finds that Armenian is not an Iranian dialect, as has been maintained by Friedrich Müller and others, but, on the contrary, occupies a place of its own midway between Iranian and Letto-Slavic. It must, therefore, be connected with Phrygian, proving that the old tradition, reported by Herodotus, was correct which made the Armenians an offshoot of the Phrygians.

Sabäische Denkmäler. By J. H. Mordtmann and D. H. Müller. (Vienna.) Dr. Mordtmann and Dr. D. H. Müller have produced a work of considerable importance for the ancient dialects and epigraphy of Southern Arabia. The fifty new Himyaritic texts contained in this volume are mostly to be found in the Imperial Museum at Constantinople, and they offer a rich store of materials—historical, mythological, and linguistic—to the student of these interesting memorials of ancient Yemen. As the authors observe, the title Sabæan is hardly applicable to their inscriptions, since the larger part of them do not come from the actual province of Saba, the modern Ma'rib; but they object to the term Himyaritic as still less appropriate. The volume is provided with excellent Indices and eight photo-zincographed plates.

Die Sprachphilosophischen Werke Wilhelm's von Humboldt. Edited by H. Steinthal. Part I. (Berlin: Dümmler.) Wilhelm von Humboldt's works on the philosophy of language have a permanent value which no amount of mistaken theory or error in detail will ever diminish. They belong to what has been called the literature of power; and however much linguistic science may progress, and the theories embodied in them become obsolete, their suggestive and stimulating character will cause them to have as much influence on the philologists of the future as they have had upon the philologists of the past. No better editor for them could be found than Prof. Steinthal, whose studies and sympathies lie in the same direction as Humboldt's, but who has shown by his previous writings that he is not blind to the faults of the philosophic system of the author he has undertaken to edit. The edition is accompanied not only by explanatory foot-notes, but also by numerous introductions.

Die Schatzhöhle. By Carl Bezold. (Leipzig: Hinrichs.) We would direct the attention of scholars to the valuable edition of the Syrian work known as *The Caves of Treasure*, and attributed to St. Ephraem, which is now being edited by Dr. Bezold. The first part of the work, containing an Introduction and translation of the book, with additional notes, has already appeared; the Syriac text may be expected shortly. The translation, now published for the first time, will greatly interest students of the history and legends of the ancient East. The work appeared about the sixth century, and introduces us to several hitherto unknown legends connected with the Flood, the curse pronounced on Canaan, the descendants of Noah, the kingdom of Nimrod, the attack of Magog upon Melchizedek, the building of Nisibis, Edessa, and Haran as well as Jericho, the history of Jacob, and the punishment of Isaiah. The foundation of Jerusalem is ascribed to Melchizedek, while

Kumros is stated to have built Samosata and Claudias in the hundredth year of Abraham, naming them after his son Káled and his daughter Poron.

PROF. GARBE, of Königsberg, has published, under the title *Die indischen Mineralien, ihre Namen, und die ihnen zugeschriebenen Kräfte*, the Sanskrit text of the thirteenth book of Narahari's medical dictionary—the so-called *Rāja-nighantu*—with a German translation and notes (Leipzig: Hirzel). The great lexicon of medical technical terms, of which this account of minerals forms a part, was written in Kashmir in the reign of Nrisinha (A.D. 1235-50), and, like medical works of the same date in the West, is full of quaint beliefs and curious lore. The whole medical system is based on the time-honoured theory of the humours, and the particular part of it relating to the minerals on the theory that each of them is either "hot" or "cold" by nature. We are told, in the book now published, the names of each mineral or metal, its different kinds, its taste and appearance, the preparations made from it, its use in relation to the three humours, its natural qualities, and the results of its administration. Amid much folly (very instructive from the folk-lore point of view) as to humours, phylters, elixirs, and charms, there is also much real information as to the meanings of rare or doubtful words, and of rare uses of well-known ones, and as to the qualities or preparation of ancient drugs known only in the East. Thus, for instance, we see from ver. 194 that the traditional meaning of *Vaidārya* cannot have been anything else than "cat's-eye." The number of substances thus treated of includes twelve kinds of metals, thirty kinds of mineral earths, and twelve kinds of jewels, some of these latter, such as quartz, being divided into sub-sections. In the notes to his translation Prof. Garbe has collected no little additional matter on these substances from other treatises on similar topics—more especially from the earlier *Susruta*, from another medical lexicon dating from the sixteenth century A.D., entitled *Bhāva-prakāsa*, from Uday Chand Dutt's work entitled *Materia Medica of the Hindus*, and from Surindra Mohun Tagore's *Mani-mālā*. The valuable Indices which close the volume add very greatly to its value, and all those who are interested in the history of ideas on the subject in question will find in it a rich treasure of reliable and accurate information. We hope the preparation of this edition will not delay the publication of the greater work on which Prof. Garbe is known to be engaged—his complete edition of the *Apastamba Sūtra* of the Black Yajur Veda. Dr. Burnell (who was not wont to be daunted by large and difficult undertakings) once ventured to record his opinion that there was very little chance of an edition of the whole of this immense *Sūtra* being brought out. But the rapid progress of publications in Indian matters has taught us that in this field also it is the unexpected that is most possible; and the scholarship and accuracy of the smaller book now under review afford a sufficient proof of the solid work that may reasonably be looked for from its author in greater things.

CORRESPONDENCE.

HIBERNO-GREEK.

Queen Anne's Mansions: Dec. 31, 1883.

Those who care for the history of Greek in these islands during the Dark and Middle Ages will be glad to have the following piece of documentary evidence, though it is only a list of the names of the zodiacal signs. The original, in an Irish hand of the ninth century, I lately found on fol. 16b of the Karlsruhe codex of Bede's *De*

Temporum Ratione, mentioned in the *ACADEMY* of December 29, p. 435. The letters on the left are the initials of the corresponding Latin names:—

a	crios	[κρίος]
t	tauros	[ταῦρος]
g	didimi	[δίδυμοι]
c	cancros	[καρκίνος]
l	leon	[λέων]
u	parthinos	[παρθένος]
l	zichos*	[ζυγός]
s	scorpeo	[sic: σκορπίος]
s	toxatis	[τοξότης]
c	egeceros	[αἰγέκερος]
a	idrochos	[ἰδρυχός]
p	ichtis	[ἰχθύς]
xii	signa.	

The numerous Greek words in the Karlsruhe Priscian, No. 132 (not "223," as Hertz wrongly says), the scribe of which was a ninth-century Irishman, are written in small Greek capitals, and are far more correctly spelt. For instance, the verb given in fol. 57b as the explanation of *consternor* is neither ΠΤΑΡΟΜΑΙ, as Hertz prints it, nor καταλήττομαι (!), as Zimmer prints it (*Glossae Hibernicae*, p. 222), but plainly ΠΤΡΟΜΑΙ (the passive of πτρώω), the τ being expressed by an Irish uncial U, with its right-hand limb prolonged.

The present opportunity may be taken to explain the following passage in the Book of Armagh, fol. 11a, col. 2, a MS. of the early part of the ninth century: "video dissertores et archiclocos et milites Hiberniae, quod odio habent paruchiam Patricii, quia substraxerunt ab eo quod ipsius erat."

Here, as Prof. Windisch was the first to see, "dissertores" stands for *desertores*, "renegades," and "archiclocos" is the acc. pl. of *archiclocus*, a formation from ἀρχικλωψ, "a robber-chief." I do not venture to decide whether the second c in *-clocus* is due to assimilation to the anlaut or to the working of that law which has produced the Irish loan-words *casse*, *caille*, *cland*, *corcur*, *clám*, *crum-ther*, *cuithe*, *s-cipar*, and *cuan(éne)* respectively from "pascha," "pallium," "planta," "pura," "pluma," "pre(s)byter," "puteus," "piper," and "pugnus," or, rather, the Low-Latin "pognus." WHITLEY STOKES.

* The scribe wrote "sichos," and then corrected the initial s into z.

SCIENCE NOTES.

Steel and Iron is the title of a new work by Mr. W. H. Greenwood which will be published in a few days by Messrs. Cassell & Co. in their series of "Manuals of Technology" edited by Prof. Ayrton and Dr. Wormell.

M. GIRARD has bequeathed to the French Association for the Advancement of Science a capital sum of 100,000 frs. (£4,000), the interest of which is to be devoted every five years to the encouragement of researches into the antiquity of man, with special reference to geological time.

THE REV. A. IRVING, of Wellington College, has contributed to the *Proceedings* of the Geologists' Association a paper descriptive of the Bagshot beds of the London basin, with special reference to his own neighbourhood. It appears that the college stands on the lower part of the Upper Bagshot series. The writer insists on the green colour of some of the sands being due to the action of vegetable matter, and not to glauconite, as generally supposed. The "Sarsen stones," occurring as scattered blocks in the neighbourhood, appear to be concretionary masses of sandstone, or quartzite, or even chert, derived from the youngest members of the Bagshot strata, though similar stones elsewhere may be referred to the Woolwich and Reading series.

A RECENT number of M. Cartailhac's *Matériaux pour l'Histoire de l'Homme* contains a descrip-

tion, by Dr. V. Gross, of a house of the Stone age discovered some time ago by M. Frank at the station of Schussenried, in Wurtemberg. The floor and parts of the walls are preserved, and it is easy to gain from these relics a notion of the original structure. The door was on the south side, and led into a chamber, having in one corner a quantity of flint on the floor suggestive of the former presence of a hearth at this spot. A passage led from this apartment to another and larger room. The most notable feature of this structure is the presence of several floors separated by layers of clay. The hut was originally built on boggy ground, and the growth of turf rendered it necessary from time to time to construct a new floor at a higher level.

PHILOLOGY NOTES.

M. BRÉAL has been submitting some more Latin etymologies to the Académie des Inscriptions. As examples of words whose true derivation must be sought for in their primitive and not their later use, he took "tranquillus" and "maturus." The common classical meaning of *tranquillus* being "in repose," it has generally been connected with *quies*; but its original meaning was "transparent," and its original form perhaps *transquillus*. Water when transparent is also in repose. So with *maturus*, which has in classical Latin two contradictory meanings—"speedy" and "tardy." The former is the more common, but the latter has passed into French *mûr*. The primitive sense must have been "in the morning," from some such adverb as *matu*, from which also come *matutinus* and the goddess *Matuta*. The order of thought was "in the morning," "early," "quick." The verb *maturare*, "to make ripe," reacted upon the meaning of the adjective, which ultimately acquired the second signification of "that which is not premature," "slow." *Spatium* is simply the Greek *σπάσιον*, despite the change of two letters; and is strictly the "course" for a race. *Poenitet* is usually written with an "oe," and connected with *poena* in the sense of "remorse." But in Old Latin, as Aulus Gellius remarked, *me poenitet* means, not "I repent," but "I regret," "I am dissatisfied." In many inscriptions, such as that of the Emperor Claudius at Lyons, and also in the best MSS., the word is written with an "ae." It is derived from *paene*, which meant originally "inwardly," and is connected with *penitus*, *penes*, *penetro*. Thus, *me poenitet* signifies strictly "it touches me close," "incommodes me." On the Capitol at Rome, before the temple of Minerva, there were three statues in a kneeling attitude, known as the *Nixi Di*, and probably representing Caryatids. By a popular derivation they came to be regarded as the gods who preside over childbirth (*nixus*). But really they were only "the kneeling gods," for the primitive meaning of *nitor* is to "kneel;" cf. *genu*, *γνῦν*, and the old form *gnictor* preserved in *Festus*.

WE have received the first number of the *Zeitschrift für Keilschriftforschung* which is issued by Otto Schulze, the active Oriental publisher of Leipzig. It is edited by Dr. Carl Bezold and Dr. Fritz Hommel, with the co-operation in England of Mr. Theo. G. Pinches. The contributors to this number include many of the foremost names in Assyriology. Prof. Sayce writes in English, and M. Jules Oppert and M. St-Guyard in French. The fount of cuneiform characters is by far the finest we have seen.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Dec. 19.)

SIR P. DE COLQUHOUN, V.-P., in the Chair.—Mr. R. N. Cust gave a narrative, chiefly oral, and

illustrated by maps, of a recent tour he had made to the Black and Caspian Seas, the route he took being by Berlin, Warsaw, Kief, and Odessa. During a stay of several days at Sebastopol Mr. Cust had the opportunity of visiting the battle-fields of the Alma and Inkerman, and seeing what religious care is being taken by the Russians of English military memorials. Thence the beautiful valley of Baidar leading to Galta was explored; while the new Russian steamer *Pushkin* conveyed him onwards to Theodosia, Kaffa, Kertch, Sukham, Kali, and the Caucasian coast. Arriving at Batum, the railway to Tiflis was found just completed for passenger traffic, and in fifteen hours he reached the capital; twenty-one hours more landed him at Baku on the Caspian. On his return Mr. Cust visited Trebizond, Sinope, Samsun, and Constantinople, taking Varna, Bucharest, and Vienna on his way home. Everywhere he found the Russian Government and the Russian people civil and courteous, and the arrangements of the steamers and railways above all praise.

ROYAL HISTORICAL SOCIETY.—(Thursday, Dec. 20.)

JAMES HEYWOOD, Esq., in the Chair.—Mr. Oscar Browning read a paper on "The Triple Alliance concluded in 1788 between England, Holland, and Prussia." He sketched the position of England with regard to foreign Powers after the Peace of Versailles, her desire to form alliances, her wish to gain over either Russia or Austria, and her ill-placed and exaggerated jealousy of France. The paper was mainly occupied with an account of the means by which Holland was changed from a close ally of France into a firm friend of England. This was owing to the vigour and diplomatic skill of Sir James Harris, afterwards Lord Malmesbury. Nothing could be accomplished towards this end during the lifetime of Frederick the Great, and the Stadtholder was gradually deprived of his power. A defensive alliance was concluded between Holland and France; but when France threatened to collect troops on the Dutch frontier, and the party of the Stadtholder was at its lowest point, the English Government began to stir itself. Strong remonstrances were addressed by England to France, the Prince of Orange joined the army, the Princess set out for the Hague, but was intercepted. The King of Prussia marched troops into Holland to avenge the insult offered to his sister, and met with no resistance. The French were compelled to sign a humiliating declaration of non-interference. The Prince and Princess of Orange returned to the Hague, and a treaty of alliance with England was concluded. Shortly afterwards Sir James Harris met the King of Prussia at Loo, and negotiated a treaty with him personally and alone. The Triple Alliance gave the law to Europe for several years, and checked the ambitious designs of Austria and Russia. It may, however, be questioned whether it did not involve England in difficult complications on the Continent, and lead ultimately to the revolutionary war of 1793, and the peace of Bâle in 1795. The facts of the paper were drawn chiefly from unpublished documents preserved in the English Record Office.—A discussion followed, in which Messrs. Hyde Clarke and T. Pagliardini and Drs. J. Foster, Palmer, and Zerffi took part.

PHILOLOGICAL SOCIETY.—(Friday, Dec. 21.)

A. J. ELLIS, Esq., V.-P., in the Chair.—The first paper read was "Titin: a Study of Child Language," by Señor D. Machado y Alvarez, of Madrid, Englished by the Rev. Walter Gregor. "Titin" was the writer's boy's version of his name, Joaquin; his earliest sounds from the age of three months to twenty-two were registered and commented on, as well as those of a younger brother.—The second paper was by Mr. Walter R. Browne, on "Some Technical Terms, chiefly those used in Engineering," part 2. The words treated were "fish-plate," "fish-joint," "flush" (right up to); "frog" (in America, at the point where two railway lines cross), from the frog of a horse's hoof, and that from the shape of a frog; "gally" of type (a long punt); "gab" (a projection); "gab" (in mining); "hade," "heading" (in mining); "jack" (1. a small boy or thing, 2. a servant, a rough implement); "mitred" (at 45 degrees, then any angle); "monkey" (from its

climbing); "nut," "sleeper," "snail" (in cotton-spinning); "soul" (French *dme*, German *seile*); "tile-hammer," "tail-hammer"; "tire"; "washer"; "tap"; "muff of a governor"; "rolly," or trolly.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—16½ by 8½.
"An exquisite picture."—*Times*.
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Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 133, New Bond-street.

"THE PRINCE IN THE TOWER," by J. E. MELLAIS, R.A. A Line Engraving of this subject, by LUMB STOCKS, R.A., forms the Frontispiece to the "ART JOURNAL" for JANUARY (2s. 6d.).
J. E. MELLAIS, R.A.—The Painting by MELLAIS, "THE PRINCE IN THE TOWER," engraved in Line by LUMB STOCKS, R.A., is one of the three separately printed plates in the JANUARY Number of the "ART JOURNAL" (2s. 6d.).

MOHAMMADAN METROLOGY.

Matériaux pour servir à l'Histoire de la Numismatique et de la Métrologie musulmanes. (Paris: Imprimerie nationale.)

For some time past M. H. Sauvaire has busied himself with collecting all the statements he can find in the Arab historians bearing upon Mohammadan coins and metrology. Some special treatises which he discovered in the course of his search have been published in French in the *Journal* of our Royal Asiatic Society, while the numismatic and metrological extracts he has made from historical works of a more general character have appeared in the *Journal asiatique*. A series of papers so contributed have now been republished under the above title.

This substantial volume of 367 pages, however, deals only with the first part of the subjects mentioned in the title; it is wholly concerned with the numismatic records of the native historians, though these are of course essentially metrological. The records are methodically arranged under appropriate headings. First, the origin of the Mohammadan coinage is described in the words of a dozen historians, each of whom quotes many other authorities, and establishes his statements in the Arabian manner by the usual scrupulous record of the names of the traditionists through whom the statements have been transmitted. M. Sauvaire gives minute references to the original texts, so that anyone who is hardy enough to doubt the accuracy of his French translation can easily lay his doubts at rest; while the notes, in which the translator appends the dates of the writers and traditionists quoted in the text, add greatly to the usefulness of the work. Indeed, no such work has ever before been attempted; for the subjects here boldly assailed by M. Sauvaire positively bristle with difficulties and confusions. After the origin of the coinage has been treated from the historians' data, the Mithkâl, the basis of the Muslim monetary system, is explained according to the statements of the native annalists, and in a similar manner the Dinâr and Dirhem, and their subdivisions the Dânik, Kîrât, Tassûj, Kharrûbeh, Habbbeh, and Arazzesh; and then the Fels, or copper coin, receives an interesting notice. A long list of the names and qualifications of Mohammadan coins, to the number of 179, replete with curious and valuable information, next

follows; and an important section on "weight and titre," and a hundred pages on records of exchange, which will be prized as much by the mediaeval as by the Oriental numismatist, together with some interesting details of a miscellaneous character, bring the volume to a close.

No more important contribution to the science of Oriental numismatics has been made for many years. M. Sauvaire deserves the gratitude of all who are interested in the subject for the industry and research he has devoted to it, and for the accuracy and method he has shown in the arrangement of his materials. It is a pity that the rules of the *Journal asiatique* did not permit him to make his work complete by including the already published tract of El-Makrizy translated by De Sacy, for it would have given the student one volume to master instead of two; but beyond this omission, for which the author is not responsible, there is little fault to be found with the book. The defects of the Oriental method, which M. Sauvaire was obliged to retain, are, of course, patent; and the volume needs more study than if the results, instead of the original statements, were given. But M. Sauvaire was quite right to keep his authorities' actual words at the expense of a little extra trouble to the reader.

The matters treated in the volume are much too technical to be discussed in any but a journal devoted to numismatics; but one section, that on the origin of the coinage, bears in an interesting manner upon the letter which Rogers Bey lately contributed to the ACADEMY on the phenomenal dirhems which the Paris Cabinet of Coins has recently purchased from Subhi Pasha's collection. M. Sauvaire's section shows that, though there is a very general consensus of opinion on the subject of 'Abd-El-Melik's share in the reform of the coinage, there is also a well-established tradition that El-Hejjâj, the Governor of El-'Irâk, previously struck dirhems, while it is generally reported that the rival Khalif Ibn-Ez-Zubeyr had dirhems coined at a still earlier period—meaning in every case dirhems of the recognised Mohammadan type. It is true that none of these statements exactly accounts for the Paris dirhems, but they all show that the general testimony of Arab historians points to attempts to issue a purely Muslim coinage before the Khalif 'Abd-El-Melik finally carried the idea into successful execution. At the same time it cannot be concealed that the native annalists seem so strangely ignorant of the very appearance and inscriptions of their own early coinage that their testimony may not, after all, be worth very much.

The extreme slightness of the section on the standard or *titre* of the coins makes M. Sauvaire's note on the desirability of further assay-trials the more pointed. If our own national collection and those of Paris and of St. Petersburg would sacrifice a small number of their duplicates in order to ascertain the precise system of alloying in use at different periods of the Muslim currency, a real service would be rendered to a particularly complicated branch of numismatic study, at an almost nominal expense.

We shall look forward with interest to the completion of M. Sauvaire's difficult undertaking.

STANLEY LANE-POOLE.

SIR JOSHUA AT THE GROSVENOR.

THE productiveness of Sir Joshua Reynolds was so great that the difficulty of providing sufficient wall-space would alone be an insuperable obstacle to anything like an exhaustive exhibition of his pictures; and, unfortunately, a few, a very few, owners have not the will, and one or two have not the power, to lend their ancestral treasures. A complete collection and a perfect anthology being thus alike impossible, we may well be satisfied with the varied and, on the whole, choice assemblage with which Sir Coutts Lindsay has been able to decorate his fine galleries. It is the largest and probably the most representative of any yet made, and includes examples of his best work at different periods and in different styles. The grand "Mrs. Siddons as the Tragic Muse," the superb "Duchess of Devonshire playing with her Child," the groups of the Dilettanti Society, the "Cymon and Iphigenia" (one of the best of his pictures of nude beauty), the wise "Lord Thurlow," "Lavinia Countess Spencer"—as maid, as wife, and as mother, equally charming, and equally well painted by Sir Joshua—would by themselves make an exhibition sufficient to justify the high reputation of Reynolds; and the display, taken altogether, is worthy of one who was certainly the greatest portrait-painter, and perhaps the greatest colourist, of his century. A word of praise should also be given to the taste with which the pictures have been arranged and hung, and for the learned and interesting notes with which Mr. F. G. Stephens has enriched the Catalogue.

No particular advantage is gained by attempting the impossible and invidious task of measuring the exact height of Sir Joshua as compared with the greatest of the Old Masters; but it is pleasant and safe to assert that he belonged to that small and choice group of artists of all time who have done something to enlarge the scope of their particular branch of art—who are not only masters, but initiators. He was born at a time when an artist of ambition had practically no choice but to become a portrait-painter, or to waste his life in vain rivalry with the greatest artists of Greece and Italy—to wreck himself, in short, on the ill-surveyed shores of "high art." Sir Joshua was the first of English artists to comprehend thoroughly how largely the charm of the masterpieces of pictorial imagination was dependent on the knowledge of principles common to all pictures without distinction of subject, and to perceive how greatly the artistic pleasure of which portraits are capable could be enlarged by distinction and vivacity of design, by careful schemes of colour, and by effective distribution of light and shade. He had the wit to perceive that even a born painter like himself might find ample room for the exercise of his special faculty, and yet render the principal, if not the only, service which his contemporaries required of an artist by the record of the faces and figures of themselves and their friends. When he went to Italy he studied the Old Masters intently; he examined with the greatest care their methods and the sources of the effects which he admired, but he made few copies. Probably no artist over learnt more from the Old Masters, but all his knowledge went to nourish his own individual artistic faculty. He gathered knowledge from Hudson and Michelangelo, but he was Reynolds from first to last, from the dignified little portrait of "Lady Elizabeth Montagu Duchess of Buccleuch" of 1755 (78), which bears clear traces of his first master, to the "Mrs. Siddons as the Tragic Muse" of 1784 (55), which surely owes some of its grandeur to a lifelong admiration of the mighty Florentine.

It was a fashion inherited from the days of

Lely and Kneller to paint everybody (especially ladies) as somebody else, and somebody classical for choice. In this "fancy-ball" style Sir Joshua found a great field for his fertile invention. One of the best of such pictures, always too artificial to be satisfactory, is his "Mrs. Nesbitt as Circe" (11), lent by the Dowager Lady Stanley of Alderley. It was a dangerous character for such a lady to assume; and if Sir Joshua really intended to give her an expression "amorous, astute, and treacherous," as the Catalogue has it, he can scarcely be accused of flattering the conscience of his sitter. On the whole, this exhibition is peculiarly free from this style of portrait, and it is none the weaker upon that account. Nor is it to be regretted that there are no more classical compositions. The two most important are the "Iphigenia" (160), belonging to the Queen, and Lady Castletown's "Nymph" (39), both good examples of what Sir Joshua could do in this direction. In both he achieves a fine golden glow of colour; but his designs of this order do not rise beyond a certain daintiness and prettiness. Nor, I confess, do I care much for his celebrated fancy children, his "Muscipula" and "Felina," with their affected smirks—not even greatly for his "Strawberry Girl" or his "Innocence," with their too exemplary simplicity. One of the best preserved and brilliantly executed works here, "Lord Harry and Lady Charlotte Spencer as the Young Fortune Tellers" (46), is greatly marred by affectation.

Sir Joshua is, as a rule, finest when most natural; and it is in such groups as "The Duchess of Devonshire and her Child" (81), "The Ladies Waldegrave" (27), "Lavinia Countess Spencer and her Son" (60), and his own portrait as President of the Royal Academy that we find his study of the Old Masters—Italian, French, and Dutch—turned to the greatest advantage. The first two occupy deservedly the places of honour at either end of the great room. Reynolds never had a fresher inspiration than the motive of the first. The action of the mother and child are so perfectly simple and natural, they form so justly balanced a composition, the moment of arrested motion is so finely caught, the design is so large and the colour so grandly massed, that it may be safely named as an achievement which, of its kind, has never been surpassed. The other is extremely elegant; the faces, the costumes, the attitudes, are all choice and charming; and in its light key of colour, with its tender pinks and delicious whites and grays, it is a masterpiece. It is, however, too evidently a composition; the occupations of the ladies are too plainly make-believe for the work to rank among the truest inspirations of Reynolds.

There are some very interesting and well-preserved examples of his earlier style, none of which is better than the "Lady Caroline Keppel" (123)—painted 1755, lent by the Earl of Albemarle—who, with her sweet, frank look, well holds her own, though placed between two later masterpieces of colour and expression, "Lavinia Bingham, Spinster," in 1782 (118), and the same "Lavinia Countess Spencer," in 1784 (124). This portrait reminds one of the absent "Nelly O'Brien," as the "Miss Jacobs" (79), painted 1761, does of "Kitty Fisher dissolving the Pearl." "Miss Jacobs" would be remarkable if only for her dress of blue—a colour which Sir Joshua seldom used in so large a mass—and for the exquisitely pearly tones of the flesh. Another fine and spirited early work (painted in 1764) is the portrait of "Cathcart of Fontenoy with his Patch" (137); another, rivalling in its sweet naturalness the portrait of her daughter, is "Lady Anne Lennox" (67), wife of the second Earl of Albemarle and mother of Lady Caroline Keppel. Interesting in spite of its melancholy condition is the early portrait of "Dr. Johnson" (97), with

its painful expression and mutilated fingers. Time and the picture-cleaners have dealt very capriciously with Reynolds's pictures. Not far from the Doctor is "Mrs. Pelham feeding her Chickens"—a pitiable example of thorough restoration, shining like an oleograph, while between them is "Warren Hastings" in blue coat and flowered waistcoat as fresh and fair as when he was painted in 1766. On the whole, however, one is rather surprised to find so large a proportion of the pictures in a sound or at least enjoyable condition.

In concluding these necessarily scattered and inadequate remarks, I would express a hope that little more will be heard of the disparagement of Sir Joshua Reynolds as a painter of fashion. He painted more fully than any other artist the world he lived in; but, besides being a world of fashion, it was a world of much taste and refinement, a world of much culture and manliness, of much wit and wisdom, and of not a little genius. That he should have been able to reflect every part of this world, and one part as well as another, with no small portion of its life and movement is the crown of Sir Joshua not only as an artist, but as a man of intellect and a cultivated gentleman.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

MR. F. G. STEPHENS has just completed a memoir of J. C. Hook, R.A., which is to appear in the series of "Lives of Contemporary English Artists" edited by M. Dumas for M. Baschet. Interest is due to what Mr. Stephens has to say on the work of our modern painters owing to his knowledge of the history of English art.

ON Friday in this week Prof. C. T. Newton delivered the first of a course of seven lectures at University College, London, on "Monuments of Lycian Art." The remaining lectures will be delivered on the six Fridays following, at 4 p.m. The subjects will be "The Harpy Tomb," "The Ionic Monument at Xanthos," "Rock Tombs" (two lectures), "The Obelisk at Xanthos," and "The Tomb at Jölbashi." The fee for the course is one guinea.

MISS HEATH-WILSON is, we understand, engaged on a series of *genre* pictures of a novel description—Florentine street groups, studied on the spot, and illustrative of the outdoor life characteristic of an Italian city.

A NOTEWORTHY collection of pictures, the property of a Hungarian nobleman, Count Andor Festetics, is to be sold at Amsterdam on January 22 and 23. It includes examples of Rembrandt, Jan Steen, Hobbema, Cuyt, Wouvermans, Berghem, de Hoog, &c.

THE management of the Salon is now in the hands of the artists themselves, or, rather, of the bureau of the Société des Artistes français. But the triennial Salon, which has just closed, is still under the control of the Government acting through the Conseil supérieur des Beaux-Arts. The Government has just decided to hold the next triennial Salon during May and June of 1886 in the Palais des Champs-Élysées—the same time and the same place as the annual Salon. The artists, of course, have remonstrated; and some compromise will have to be effected.

THE last addition to the "Bibliothèque de l'Enseignement des Beaux-Arts" (Paris: Quantin) is *La Peinture flamande* by M. A.-J. Wauters.

MESSRS. FIRMIN-DIDOT have published a small edition of mezzotints, by Salomon, after 112 compositions by A. de Stürler, illustrative of the *Divina Commedia*. Stürler was a favourite pupil of Ingres. M. Delaborde contributes a Preface.

THE late M. Léo Lippmann, who was consul for the Grand Duchy of Luxembourg at Amsterdam, has left his gallery of pictures, said to be worth half a million of francs, to the town of Luxembourg. The bequest will not take effect until the death of M^{me}. Lippmann.

THE famous Pesaro Virgin and Child of Titian has lately been placed in the church of Santa Maria dei Frari at Venice. It was painted (for 102 ducats) in 1519 for the Pesaro family, and several of the saints in the picture are portraits of members of that family.

THE pavement of the manor-house of Lintol, near Bolbec, the ancient property of the families of Le Boulenger and Coq de Villera, noted potters of Rouen in the eighteenth century, has been bought for the Sévres Museum by M. Champfleury. This pavement is a unique example of Rouen *faïence*, and is in excellent preservation.

A CONSIDERABLE number of Frankish tombs, dating from about the seventh century, have been discovered near Rüdersheim, in the Palatinate. The sarcophagi were of soft stone, and the skeletons which they contained were ornamented with necklaces, bracelets, and golden *plaques*, the latter bearing representations of various subjects, generally heads surrounded with ornamentation.

THE STAGE.

"A SCRAP OF PAPER" AND "A CASE FOR EVICTION."

No success was ever prophesied in the ACADEMY for "Young Folks' Ways," and, notwithstanding Mr. Hare's highly skilful bit of character acting and Mrs. Kendal's redeeming touches of genius, it has had to be withdrawn, and its place is filled by the revival of "A Scrap of Paper"—Palgrave Simpson's adaptation of "Pattes de Mouche"—and by a new comedietta by that very bright writer, Mr. Theyre Smith. Mr. Theyre Smith is known as the author of two or three of the best existing short pieces for two or three characters only. Indeed, he may be said to appear to have the monopoly of such pieces, so far as the English writing of them is concerned. Moreover, he is original. His work, unlike so much of the stage-work of the day, approaches literature. His dialogue is generally smart, often quite witty; and only now and then—in obedience, perhaps, to what are assumed to be stage exigencies, though they are exigencies the really great dramatists have never recognised—does he indulge in *longueurs*, in prolix observations beside the mark, in dialogue from which the character has gone. Now, though something of this is visible in "A Happy Pair," making the only defect in that otherwise admirable piece, there is hardly anything of it in "A Case for Eviction." On the other hand, the "Case for Eviction," like "Uncle's Will," has a good deal of the purely farcical in it; indeed, it has more of this than has "Uncle's Will." Its story is told in a moment. A young doctor and his wife have managed to house a genial Irishman who cannot be made to understand that hospitality is never meant to be permanent, and the whole action of the piece is concerned with their often frustrated efforts to get him to depart. Like Madame Benoiton, in the famous comedy of Sardou, he never appears upon the stage; but the husband goes out to interview him, and the wife goes out to interview him, and the parlour-maid comes on from having interviewed him when he keeps his room and sends downstairs for the newest fad in aerated waters. At last he is got rid of; rather by the will of the dramatist, who moves his puppet that way, than by the natural action of the plot. Mr. George Alexander

plays the young doctor quite charmingly. Miss Whitty is an excellent parlour-maid. Miss Linda Dietz, who represents the wife, is skilled in stage devices, but is stiff withal.

"A Scrap of Paper" is known by the regular playgoer too well, either in its French or in its English form, for it to be necessary to write of it at length. "Pattes de Mouche" was the earliest of the successes of Sardou—and it is highly characteristic of him; but, though it was an early success, nothing is more certain than that he had studied the stage and the conditions of dramatic performance very closely indeed before he wrote it. For much of it has the adroitness peculiar to the playwright—an adroitness, of course, perfectly legitimate—rather than the literary quality of the high dramatist. The second act—really the principal act of the piece—is, in the English version, a notable instance of this. It is Scribe-like in the closeness of its intrigue; but, unlike Scribe's intrigue generally, this intrigue deals with small matters. All the clever dodging of the lady, called in the English adaptation Susan Hartley, to obtain that compromising little letter which her sister wrote years ago to Colonel Blake is the most ingenious stage version imaginable of the game of hide-and-seek. It presents endless opportunities to the actress; it puts everything in her hands; but it is not literature—no one, we suppose, could read it for its own interest as he would read an act of Dumas's or Emile Augier's. We do not blame it on this account in the slightest degree. We are glad when an actress like M^{me}. Fargueil or Mrs. Kendal gets so well provided for; and just now at the St. James's, where Mrs. Kendal, in "Young Folks' Ways," has been doing so much for the dramatist, it is specially fair that in "A Scrap of Paper" the dramatist should do something for Mrs. Kendal.

The acting of "A Scrap of Paper" is in most respects excellent. We doubt if Mr. Kendal has ever been seen to greater advantage than in Colonel Blake. The mingled *bonhomie* and coolness of the man are displayed to perfection; so is the easy fashion in which he yields to the fascination of Susan. It has been said that Colonel Blake is not a gentleman, or he would never have kept the letter. We hold, however, that his keeping the letter was after all a much less considerable improbability than Lady Ingram's ridiculous apprehension as to the use he would make of it. Colonel Blake *was* a gentleman. He would never have hurt Lady Ingram by his employment of the little document that he retained; and the weakness of the plot lies really, not in his obviously half-playful retention of it, but in the exaggerated fears to which that retention gives rise. Mrs. Kendal's Susan Hartley is as good as M^{me}. Fargueil's in her best time as regards its acting, while Mrs. Kendal has obvious advantages over the admirable French comedian in the matter of appearance in such a part. M^{me}. Fargueil, though ingenious, was hardly irresistible, while one feels that under the influence of the sunshiny English lady Colonel Blake was predestined to thaw. The only other actress in the piece who in any way demands notice is Miss Webster, who is far better than she was in "Young Folks' Ways," and who brings to her performance, with real naturalness, the archness of the home and not of the theatre. Mr. Hare plays one Dr. Penguin, Fellow of the Zoological Society, and makes of it, as usual, a character part which one clearly remembers. Dr. Penguin is burdened with a most offensive wife, of whom, in the intervals of his pursuit of zoological study, he entertains a charitable opinion. Mr. D. G. Boucicault represents capitally the precocious son of this lady. Mr. Herbert Waring represents the stolid baronet to whom Lady Ingram—after repenting of her earlier love-letter—has given her hand. M. Parade

used to play this part at the Paris Vaudeville. The husband was then an estimable Dutchman; and, though his monstrous taciturnity—his almost absolute incapacity of speech—was at times more repellent than anything in the Sir John Ingram of Mr. Waring, there was something not very far from genius in M. Parade's execution of the part, especially at the moment when the almost dumb man of business breaks down and shows that, though he has few words, he is likewise a man of feeling. But a man of feeling who is like that is not a very delightful companion, and one wonders whether it was anything but her pure impulsiveness that made the heroine marry him, both in the French piece and in the English. Colonel Blake is at all events justified in regarding him as, on the whole, funereal company.

MUSIC.

SPITTA'S LIFE OF BACH.

Johann Sebastian Bach. By Philipp Spitta. Translated from the German by Clara Bell and J. A. Fuller-Maitland. Vol. I. (Novello.) Messrs. Novello are following up their translation of Jahn's Life of Mozart by one of Spitta's Life of Bach—a work of equal interest and perhaps even deeper research—of which the first part has appeared. In his Preface the author tells us that we shall find much which one would hardly seek in a mere Life of the composer. In order thoroughly to understand and appreciate Bach's artistic career a glance at the history of his illustrious predecessors and contemporaries becomes absolutely necessary. Bach stands out *facile princeps* from among the church- and organ-writers of the eighteenth century. But it in no way detracts from the grandeur of his personality as an artist to find that he diligently studied the works of French, Italian, and German musicians; that he took the best of them as his models; and that he especially owed much to two eminent organists and composers—Pachelbel and Buxtehude. The nine Symphonies of Beethoven would probably never have been written but for the example and influence of Haydn and Mozart; by starting from so firm a foundation, the Bonn master was enabled all the more easily to assert his individuality and to establish his supremacy. And so with Bach; the way was prepared for him, and by means of his commanding genius he was able to open up new paths, and thus to surpass the most illustrious men of his day. The Bach family was a remarkable one, and at a very early period a taste for music was shown among its members. Sebastian, writing about his ancestor, Veit Bach, tells us how he used to take his cithara with him when he went to the mill. Music was the special calling of his great-grandfather, the merry fiddler, Hans Bach; his grandfather was a member of a guild of musicians in Erfurt, and his father was noted for his skill on the viola. His uncle, the celebrated Joh. Christoph Bach, was not only a remarkable composer, but, next to Sebastian, the most distinguished of the race.

Spitta devotes much space to the lives of these ancestors, and gives us many interesting details of the manners and customs of German musicians in the seventeenth and eighteenth centuries. His account of the College or Union of Instrumental Musicians of Upper and Lower Saxony shows that a spirit of earnestness and morality prevailed among some of them, though the noble art of music had been brought into sad contempt by the evil morals, the wandering life, the dissolute language, and also by the lack of skill and industry of many of its professors. The rules of this Union are given in full; and the quaint and homely language faithfully reflects the aspirations and efforts of well-meaning and upright men. The Bachs

formed a guild of their own, and the family gatherings are well known which were held for many years in Erfurt, Eisenach, and Arnstadt. They met to edify and delight each other as to matters musical; they sang hymns to the praise of God; they displayed their skill in performances; and indulged, besides, in merry songs and harmless mirth.

This first volume embraces the childhood and early years of Johann Sebastian and the first ten years of his "mastership." When nine years of age he lost his mother, and in the following year his father died. From the latter the boy received instruction on the violin, and afterwards took clavier lessons from his eldest brother, but at the age of fifteen he had to see to himself. By the help of a friend he managed to get into the school of the Convent of St. Michael at Lüneburg, where he gained a little knowledge of Latin, Greek, and other subjects. Music, however, was his chief occupation; he accompanied on the harpsichord and took part in the processional singing. George Boehm, organist of St. John's Church, Lüneburg, exerted considerable influence over the young musician. Boehm was a pupil of Reinken, the celebrated Hamburg organist, and in the "much reasoning concerning music" between the two Reinken must have been often mentioned. Anyhow, Bach made at this time repeated excursions on foot from Lüneburg to Hamburg to hear Reinken play. The following anecdote, which Bach used to delight in telling later in life, gives us a graphic picture of the ambitious youth acquiring knowledge under difficulties:—On one of his journeys to Hamburg all his money was spent except a few shillings. He had seated himself outside an inn hardly half way on his return journey, and was meditating on his hard fate while sniffing the delicious savours proceeding from the kitchen, when a window was opened, and two herrings' heads were flung out. The hungry lad picked them up, and found in each a Danish ducat. This unexpected wealth enabled him not only to satisfy his hunger, but to make another expedition to see Reinken.

Handel and Bach never met. Bach tried to see his great rival in 1719, and again in 1729. The first time he went to Halle, but arrived too late; the second time, being ill, he invited Handel to Leipzig, but the latter was detained in Halle by his mother's illness. These two circumstances are recorded in most biographies either of Bach or Handel; but there are two others noticed by Spitta, connecting the two names, which are of special interest. Both the composers were attracted in early youth to Hamburg, one of the most flourishing centres of artistic life in Germany. Bach probably paid his last visit there in 1703, the very date of Handel's arrival. They may have both listened at the same time to Reinken's masterly organ-playing; for aught we know, they may have sat side by side at the opera house, and listened to the music of Keiser. Each received the first touch of ambition there, each went his own way, and independently made a name for himself in the world. Again, in 1703, Handel and Mattheson paid a visit to Lübeck, and made the acquaintance of Buxtehude. Handel heard him play, and also played to him. Two years later Bach went to Lübeck for the very same purpose, and, as Spitta remarks, "stood before the organ on which Handel had played."

In 1703, Bach became the organist of the "new church" in Arnstadt. Already in organ-playing Sebastian found, says Spitta, "no one who could teach him anything, much less compete with him." In 1704, one of his elder brothers, spell-bound by the adventures and victorious career of Charles XII., decided to enter the Swedish Guard as oboe-player. On taking leave of his family and friends, Bach

wrote for him a piece of programme-music, entitled "Capriccio sopra la lontananza del suo fratre diletissimo." This and another piece of descriptive music, still in MS., are apparently Bach's only attempts in this particular direction. There is no doubt that Kuhnau's *Biblisches Historien* first prompted him to try his hand at programme-music; but Spitta, who evinces no sympathy with this branch of tonal art, tells us that it must have been intolerable to Bach "to see the art limping on crutches, or reduced to a subordinate position."

In 1705 occurred the memorable journey to Lübeck already noticed. He obtained leave of absence for four weeks, but remained away four times as long. On his return he got into difficulties with the church authorities, and soon left Arnstadt for Mühlhausen. Soon after this he was called to Weimar by Duke Wilhelm Ernst. This brings us to the first important epoch in Bach's artistic career. The new post was twofold, combining those of Court organist and *Kammermusicus*. He resided here for nine years, and during that period wrote a quantity of organ music, Concertos, and church Cantatas. He arranged many of Vivaldi's violin Concertos for the clavier; he made many bold alterations and additions, but we must remember that he probably only regarded these transcriptions as studies in form. It is admitted that the changes which he made were improvements; but at the present day a composer who ventured to take similar liberties with another man's work would be severely censured. "Gottes Zeit ist die allerbeste Zeit" and "Ich hatte viel Bekümmerniss," two of the most popular of Bach's many Cantatas, were written at Weimar.

Bach visited Dresden in 1717, and his challenge to the celebrated French organist, Marchand, forms one of the few sensational events in the life of our composer. Though the accounts vary slightly, the acceptance of the challenge by Marchand, and his flight from Dresden before the time fixed for the musical tournament, are established facts.

We must add a few words about the translation. Spitta's long sentences are by no means easy to render into clear and flowing English. On the whole, however, we meet with much that is good, and we are, therefore, sorry to have to notice some careless expressions and mistakes which cannot fail to trouble the attentive reader. The phrase "are distinctly spoken of to begin with," p. 489; the peculiar placing of adverb, "robbed even at night," p. 15; the last sentence on p. 215, with the preposition "far, far away" from the word which it governs; the "doubling of the tenth" as a translation of *Decimen-Verdopplungen*; "choral subject" for *Choratz*; the "theme" for *thematische Material*, in speaking of a fugue with two themes—all these are examples of carelessness. But there is worse than this. The second paragraph as it stands on p. 85 is utterly unintelligible; and there are sentences, pp. 63, 271, 384, and 491, &c., which are both clumsy and incorrect. The translators have not even carried out their promise of giving Bible texts in Bible words, as will be seen in the quotation from St. Luke on p. 174.

J. S. SHEDLOCK.

MUSIC NOTE.

The next concert of Mr. Willing's Choir will take place on Tuesday, January 15, at St. James's Hall, when Mendelssohn's "Walpurgis Night" will be performed. The first part of the programme will consist of a miscellaneous selection, including Beethoven's "Leonora" Overture, No. 3; the Overture to Gounod's "Mirella;" &c. An additional interest will be given to this concert by Mr. Sims Reeves singing "Philistines, hark!" from Costa's "Eli," and Purcell's "Come, if you dare."

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